BBC

20TH ANNIVERSARY TRIBUTE EDITION
Including many previously unpublished photos from the TV Movie

DOCTOR WHO
THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!
ZINE™

CELEBRATING THE TV MOVIE

AND IT'S ABOUT TIME!

ISSUE 497
April 2016
Panini magazines

NEW INTERVIEWS!
- PAUL McGANN
- DAPHNE ASHBROOK
- ERIC ROBERTS
- YEE JEE TSO

and even...
- GORDON TIPPLE!

PLUS!
- How the film helped pave the way for modern **DOCTOR WHO**!
- BBC producer Jo Wright on the battle to get the movie made!

Pull to OPEN

FEATURES

12 THE LEGACY OF THE TV MOVIE

INTERVIEWS

20 PAUL McGANN
28 DAPHNE ASHBROOK
32 YEE JEE TSO
34 JO WRIGHT
38 ERIC ROBERTS
42 GORDON TIPPLE

REGULARS

4 ASK STEVEN MOFFAT
5 GALLIFREY GUARDIAN
7 BEYOND THE TARDIS
10 GALAXY FORUM
45 COMIC STRIP
Witch Hunt Part One
57 RELATIVE DIMENSIONS
58 THE TIME TEAM
Victory of the Daleks
62 THE FACT OF FICTION
The Power of Kroll
70 THE DWM REVIEW
76 CROSSWORD & COMPETITIONS
78 COMING SOON
82 WOTCHA!
83 NEXT ISSUE

TIME AND SPACES
A PHOTO JOURNAL OF DOCTOR WHO FILMING
YEE JEE TSO
365
DOCTOR WHO
365 DAYS OF MEMORABLE MOMENTS AND IMPOSSIBLE THINGS
DOCTOR WHO
DEATH TO THE DALEKS
TORCHWOOD
THE VICTORIAN AGE
PHILIP HINCHCLIFFE Producer
MYTH MAKERS
DVD
WIN!
76

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANT EMILY COOK **COVER IMAGE** © RADIO TIMES/MARK BRYAN-BROWN

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI IRELAND

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: Chris Allen, Daphne Ashbrook, Ian Atkins, Luke Baker, Dave Barnsby, Ken Bentley, Richard Bignell, Nicholas Briggs, Kate Bush, Peter Capaldi, Chris Chibnall, Gavin Collinson, Emma Cooney, Sandra Cosfeld, Jon Culshaw, David Darlington, Russell T Davies, Albert DePetrillo, John Dorney, Roger Dixon, James Dudley, Matt Evenden, Nigel Fairs, India Fisher, Matt Fitton, Peri Godbold, James Goss, David A Gray, Scott Gray, Toby Hadoke, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Tess Henderson, Clayton Hickman, Alex Kingston, David Llewellyn, Steve Lyons, Paul McGann, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Hattie Morahan, Kirsty Mullen, Matt Nicholls, Nicholas Pegg, Andrew Pixley, Simon Power, Jason Quinn, Roshni Radia, Marc Real, Justin Richards, David Richardson, Derek Ritchie, Eric Roberts, Gareth Roberts, Edward Russell, Gary Russell, Jim Sangster, Michael Stevens, Ed Stradling, Gordon Tipple, Yee Jee Tso, Nicola Walker, Daure Wallace, Jo Wright, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine **EMAIL: dwm@panini.co.uk** **WEBSITE: www.doctorwhomagazine.com**
Follow us at: www.twitter.com/dwmtweets

Advertising Madison Bell **Telephone** 0207 389 0859 **Email** jack.daly@madisonbell.com **Subscriptions telephone** 01371 853619 **Email** drwhomagazine@escosubs.co.uk

Letter from the Editor

I wasn't particularly planning for this issue to be a TV Movie Special, but it seems to have grown into one, rather! Having got hold of Eric Roberts (the Master) for an interview, it was happy coincidence that an opportunity presented itself to do something with Yee Jee Tso (Chang Lee), Jo Wright (the BBC's executive producer for the project), and even Gordon Tipple (the 'old' Master). At which point it seemed sensible to invite Paul McGann and Daphne Ashbrook to the party, and make a real occasion of it.

But I'm unapologetic, as the 20th anniversary of the 1996 TV Movie is really something that's worth celebrating. People often talk about the '16 years' in which *Doctor Who* was off-screen, but that's to do the TV Movie a disservice. It might have only been on for one night, but its impact and legacy was far greater and far further-reaching than that. To this day it stands as a wonderful piece of work – certainly, for my money, the most beautifully directed *Doctor Who* there's ever been – a gloriously witty, affectionate and warm edition of our favourite show. At the end of the film, when Paul McGann's Doctor sits back down in Sylvester McCoy's chair, and resumes reading his book and listening to his record, it's a deceptively simple and yet very clever way to hammer home the idea that this really is the same man in a new body; and a genuinely new way to show off the idea of regeneration.

For me, memories of the TV Movie are mixed in with memories of first kisses, nights in the student union, The Stone Roses' *The Second Coming*, and the idea that the future could hold absolutely anything – all of which seem completely appropriate somehow. I was 20 years old – they were gloriously happy and optimistic days – so the idea that I'm now twice as old as I was then is a little disconcerting to say the least!

I hope you enjoy the memories!

Tom

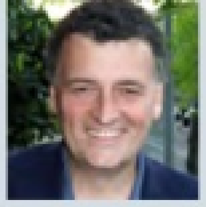
> "That scene where I walk down those steps, I said, 'I want to look like I'm a king because I think I'm God!'"

Doctor Who Magazine™ Issue 497 Published March 2016 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork.

By midnight tonight this magazine will be pulled inside out.
Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001.
ISSN 0957-9818

MIX
Paper
FSC FSC® C010219



Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Groundbreaking doesn't mean different or new. It's about finding new spaces for the show to work in."

"You will be like uzzzz" – *The Tomb of the Cybermen* sets the template for future greats.

CLIVE WINTERBOTTOM asks: In 52 years of *Doctor Who*, which stories do you think could be considered 'groundbreaking' is some way?
Oh, now that's an interesting question. But what do you mean, groundbreaking? You know what, I'm going to make some odd choices here (I think) so let's start by defining our terms (as I used to write at university before I discovered that conversational English wasn't an impediment to reason but instead its most powerful articulation).

Groundbreaking doesn't just mean different, or new. If it did, I might be citing stories like *Midnight* or *Love & Monsters* or *Heaven Sent*. But those stories come along, light up the sky for a moment (or possibly blow a hole in the ground, depending on your perspective) and then go on their way. The show is briefly enlarged (or deformed) but the change is transitory. No, for me groundbreaking *Doctor Who* has to mean finding the new spaces for the show to work in. Those stories that work so well that everybody else grabs hold of the ideas and tries to mass produce them. You might think I'm looking at the launchpads of all the *Doctor Who* clichés, and in a way I am. You say cliché, I say meme. If something works, it makes more of itself: that's about as fundamental a truth as the world has to offer.

So, here, strictly in my opinion, are some moments when the show grew new branches and everybody started climbing up them.

THE DALEKS

(or THE MUTANTS, or THE DEAD PLANET, or whatever we call it these days)

Yeah, damn obvious, but I can hardly skip it. Terry Nation, in one blast, figures out how a *Doctor Who* story works, and waits around for everybody to copy him. It took a while, but we all got there. An evil, faceless enemy and a some decent folk for the Doctor to protect. Mysteries to solve, an alien city, and brilliant monsters with a cleverly devised weakness, a thrilling escape from a cell – oh, it's all here.

THE RESCUE

Yeah, okay, if you've seen it, I think that probably surprised you. It's a sweet little two-parter, mostly engineered to introduce a new companion – and that isn't even why I chose it. Yes, it's the first cast change in a show that will come to thrive on so many, but I don't think that's what's interesting. If you watch the early Hartnell shows now, so much of what you see is the show you know – with one startling, sometimes frustrating difference: the Doctor is in no sense the hero. I don't just mean that he's an anti-hero, because he still is sometimes: I mean he's not the focus of the stories. I still find this baffling. William Hartnell is clearly terrific – he's got the cool spaceship and the best costume, and damn it, he's playing the title character – but most of the time he's left flustering at the back of shot, while the camera homes in on Ian and Barbara. Who made that decision? You've got a charismatic, unpredictable time-travelling genius, and you ignore him to foreground a couple of slightly-too-earnest teachers who are cross about going to exciting planets and fighting monsters and basically want to go back to school instead. Eh?

Look, I'm not slagging it off, these are brilliant shows and a legend was launched – but why? I'm not even talking about screen time – the Doctor is hardly in *Blink*, Sherlock Holmes is absent for most of *The Hound of the Baskervilles* – it's how his screen time is used. I fully get that the First Doctor was never going to be James Bond, but he doesn't even get to be M. Trapped in that cell on Skaro, it's Ian who figures out how to deal with the Daleks. Ian?? Excuse me, the science teacher, in the cardigan, who discovers that time travel is real and that the stars can be his but decides he'd rather get back to work, shoves in front of the alien genius time-traveller with the best hair in show, and nicks all the close-ups? Oi! Writers' Room! Check the title page, whose damn show is this?

Ah, but then we come to *The Rescue*. The first cast change – and that's an important moment in any show. That's when you know you're in for the long haul. I wonder if that's when David Whitaker (not talked of much these days, but a *Doctor Who* great) sucked at his pipe, realised that Ian and Barbara would leave one day, and that it was time to put the spotlight where it belonged...

It's not the greatest story in the world, although it's rather lovely. But I think it is the first moment the Doctor gets to play hero. Now, at last, he's the cleverest guy in the room, with a secret plan. He entraps the villain, unmasks him, and shows off like hell. Hello Doctor, where have you been? I like to think that when Ian and Barbara got back to Coal Hill School, they looked around in astonishment.

"But Ian – where's the camera crew?"

"I'm sure they'll show up when the action starts. There's a staff meeting later, and I'll be doing some marking."

"... you know, maybe it was never about us?"

And so the long wait for the spin-off began. Let's hope they don't end up retiring first...

THE TOMB OF THE CYBERMEN

Oh, I love this one. I think I try to rewrite it once a series – but you're right, I never get close. And it probably seems odd to call it groundbreaking, because it's frankly a bit traditional. Well, that's the point. I think this is where the traditions get started. Trapped in a sci-fi base with a waking monster! Tombs!! Tombs are *awesome* for *Doctor Who*. But best of all, some very clever people hit on this idea – let's re-stage a horror movie, *Doctor Who* style. Because yes, *The Tomb of the Cybermen* is basically a Mummy movie – but better because there are metal walls and robots. (Yes, I *know* they're not robots – but they *look* like robots!) Somewhere in England, Robert Holmes pricked up his ears, and sniffed the air, alert to a new scent on the wind ...

Hmm. I have three more stories in mind. And you know what? You lot have a month to figure out what they are.

Go on, give it a go. It's not about your favourites, it's not about the best. Give me three stories where *Doctor Who* learned to do something new...

Oh, look! A cliffhanger! **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Steven Moffat receives the OBE

Steven Moffat, *Doctor Who*'s head writer and executive producer, has been awarded an OBE for services to drama in recognition of his work on *Doctor Who* and his other hit BBC series, *Sherlock*.

Steven received the award from the Prince of Wales in a ceremony held at Buckingham Palace on Thursday 4 February. Speaking to reporters on the occasion, he said, "It's very thrilling and formal and slightly – just very slightly – like being back at school. But nicer because everyone got a prize. It was very thrilling and lovely.

"Talking to other people before I came in, I kind of feel everyone's here for a better reason than me. I've got not one, but two dream jobs, so to get this lovely thing for already indulging myself in public, seems like an excess of good fortune."

When asked about his reasons for leaving *Doctor Who* and handing over to new head writer Chris Chibnall after the 2017 Christmas Special, Steven said: "I'm leaving because I think it's time to go and I've been doing it for so long that I think it's time for someone else to have a go, and time for me to have a go at something else. I had almost gone at the end of the previous year, to be honest. Looking at who was coming up next and what Chris was up to, I figured it would be better if I did another year all round. I'm sad, but it's a whole year before I actually go. It'll be sad to go, but I'm actually quite excited to be doing something that's not *Doctor Who*.

"The reason, in the end, you end up leaving *Doctor Who* – much as we love it, we all end up leaving it – is that it's all year round. It's a really tough gig, and you're working very hard a lot of the time. *Sherlock*, on the other hand, we do every so often. To everyone's great annoyance, we only do it every so often – we make three films. That's sustainable as long as Benedict [Cumberbatch, who plays Sherlock] and Martin [Freeman, who plays John] want to show up, then me and Sue [Vertue, producer] and Mark [Gatiss, executive producer] will absolutely do the same. It's a joyous show to work on, and it doesn't fill up your year, so that's good.

"I might have a day off – that might be nice. Ahead of me this year, I've got 14 *Doctor Who*s and three *Sherlock* films to make, so the last thing I'm doing is contemplating work beyond that. But the day is coming when I will have to."

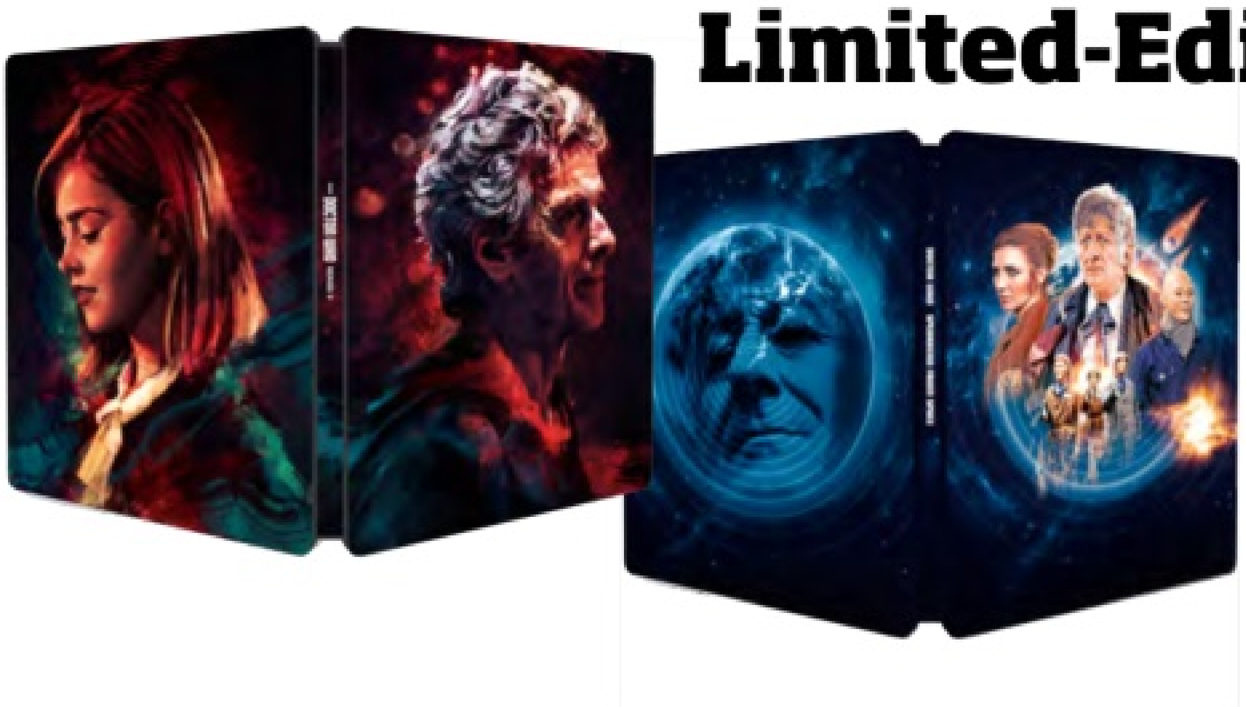
Meanwhile, Chris Chibnall himself tells **DWM**, "I know, you want to know everything! But as of now, there's nothing to say. I'm still working, for a long while yet, on the final series of *Broadchurch*. Steven is still *Doctor Who*'s showrunner, and is going to knock your socks off with his final season. So for now, nothing to see here. Move along. In fact, look! Steven Moffat! Treasure him while he's still here!"

Steven receives his award from HRH the Prince of Wales.

Steven Moffat: treasure him!

PHOTOS © PA

Limited-Edition Blu-ray steelbooks



***Doctor Who: The Complete Ninth Series* is set to be released as a Blu-ray steelbook this month.**

The box set will comprise the same contents as the standard DVD and Blu-ray box sets of *The Complete Ninth Series* – which includes every episode from the 2015 series, plus the 2014 and 2015 Christmas Specials, and extras – but will have exclusive packaging featuring art by Alice X Zhang. *The Complete Ninth Series* is released as a steelbook exclusively from *www.amazon.co.uk* on 7 March priced £39.99.

Also available as a Blu-ray steelbook from 28 March is 1970's *Spearhead from Space*, the first story to feature the Third Doctor, and the first *Doctor Who* story to be recorded entirely on film. The release is limited to just 2000 copies, and is available exclusively from online retailer *Zavvi.com* priced £15.99.

BBC
THE ESSENTIAL
DOCTOR WHO
THE TIME LORDS
INSIDE THE MOST POWERFUL CIVILISATION IN THE UNIVERSE

Essential: Time Lords

■ The latest addition to *The Essential Doctor Who* series of bookazines will be *The Time Lords*. This special publication will look at every story to feature them, from 1969's *The War Games* to 2015's *Hell Bent*. It will include new and exclusive interviews with many of the actors who have played Time Lords, including Stephen Thorne, Lalla Ward, Michael Jayston and T'Nia Miller, plus features, rare photographs and much more. *The Time Lords* is due to be published by Panini on 17 March, priced £9.99.

The return of Miss Hawthorne!

Damaris Hayman as Miss Hawthorne.

■ Reeltime Pictures has announced a new forthcoming release, *The White Witch of Devil's End*. The production stars Damaris Hayman, who has reprised her role as Miss Hawthorne from the 1971 *Doctor Who* story *The Dæmons*.

The drama is an anthology of tales following the magical life of Olive Hawthorne told as dramatic monologues. The writers of this anthology are David J Howe, Sam Stone, Raven Dane, Debbie Bennett, Jan Edwards and Suzanne J Barbieri. *The White Witch of Devil's End* is produced by Keith Barnfather and directed by Anastasia Stylianou. It's set for release at Christmas 2016, price TBC. See *timetraveltv.com* for more details.

Dice of the Daleks

■ *Dalek Dice* is the latest *Doctor Who* game from Cubicle 7. The game contains ten Dalek dice, a dice cup and a set of instructions. Players take the role of Daleks invading the Earth, competing to exterminate the most UNIT soldiers. It costs £11.99 and is widely available in gaming stores. See *cubicle7.co.uk* for more details.

David Warner's Doctor returns!

Set for adventure! Lisa Bowerman, David Warner and Mark Gatiss.

This summer, Bernice Summerfield returns in a brand-new box set – but not with the Doctor she was expecting!

David Warner (who appeared in the 2013 *Doctor Who* episode *Cold War*, as well as being the star of movies *Time Bandits*, *Tron*, *Star Trek VI*, *Titanic* and *The Omen*, and one of the definitive stage Hamlets) will be reprising his role as the 'Unbound' Doctor in a box set of four new full-cast audio adventures from Big Finish, starring Lisa Bowerman as Professor Bernice Summerfield.

David first appeared as his version of the Doctor in two *Doctor Who Unbound* audio plays – 2003's *Sympathy for the Devil* and 2008's *Masters of War* – portraying an alternative version of the Time Lord's third incarnation. But this Doctor is one who is cautious to make sacrifices; a choice which had led his universe down a dark path.

Also returning is Mark Gatiss in his guise as 'Sam Kisgart' playing the Master. "Kisgart's Master originally featured in David Warner's first adventure, *Sympathy for the Devil*, and we couldn't leave him out of this box set," producer James Goss tells **DWM**. "We contacted Mark, who said that Sam would be available. Well, once panto season was over."

Doctor Who – The New Adventures of Bernice Summerfield: The Unbound Universe will see the universe's greatest archaeologist recruited by the Doctor for a mission to his parallel dimension – where together they set off to explore the aftermath of a disaster that has laid waste to reality. Benny and the Doctor will face the Kareem, the Blanks, wild unicorns and the Sisters of Saint Beedlix – as a terrible truth awaits them at the end of reality.

"We were trying to work out where we could take Benny next," says James, "and the idea just sort of happened. We immediately got very excited about it. David Warner is a legend, and his Doctor is the perfect foil to Lisa Bowerman. Whereas Benny is a famously gung-ho adventuress, he's a cautious man with a twinkle in his eye. She falls into his universe and gives him a new lease of life. We were very lucky with the guest cast – we've a wealth of national treasures. Not only do we have David Warner, we've got Radio 4 newsreader Zeb Soanes; we've Dr Gillian Magwidle herself – Julie Graham."

The remaining three episodes have been written by Guy Adams, Una McCormack and Emma Reeves. Other guest stars in the box set include Rowena Cooper, Zeb Soanes, Tom Webster, Alex Jordan, Sophie Wu, Julie Graham, Sophie Wu, Kerry Gooderson and Deirdre Mullins.

The box set will be released in August 2016, via *www.bigfinish.com* price TBC.

New authors write for Lethbridge-Stewart

Sadie Miller, the daughter of the late Elisabeth Sladen, has written *Moon Blink*, a new book in the Lethbridge-Stewart series of novels featuring the popular character from *Doctor Who*.

The book is published in April, with the next novels in the series being *The Showstoppers* by Jonathan Cooper in May and *The Grandfather Infestation* by John Peel in June. A further three novels will be released in the autumn. For more info on the books, which cost £8.99 each, visit *www.candyjarbooks.co.uk*

Novels in the series have now also been released as audiobooks read by Terry Molloy, and are available from Fantom Films, UK price £18.99 each. Visit *tinyurl.com/LSaudio* for details.

From the classic era of Doctor Who
LETHBRIDGE STEWART
MOON BLINK
SADIE MILLER
FOREWORD BY GARY RUSSELL

Doctor Who – top rated!

***Doctor Who* has been voted number four in a list of most-loved shows on the BBC iPlayer, beating favourites such as *Strictly Come Dancing* and *The Great British Bake Off*.**

The data has been collected from audience members who have clicked the 'heart' button on the BBC iPlayer. The button was introduced in March 2015, and allows the audience to instantly show love for a programme.

Meanwhile, *Doctor Who*'s 2005 series has been named as the most frequently bought drama in the entire 40-year history of BBC Worldwide's Showcase event. *Doctor Who* has attracted 629 buyers from countries including Bahrain, France and Chile.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

Doctors for Doctors!

■ **Peter Capaldi** and **John Hurt** supported the *#WearYourNHS* English Junior Doctors campaign under the slogan *Don't let spin doctors exterminate the NHS* in February. See *wearyournhs.com* and follow *@wearyournhs* on Twitter for more details. Peter attended the annual *Radio Times* Covers Party on 26 January. His recent UNHCR Jordan visit can be seen here: *tinyurl.com/CapaldiUNHCR*

Award Winners

■ **Russell T Davies** received Outstanding Contribution to Writing at the Writers' Guild of Great Britain Awards on 18 January. **John Hurt**, who voiced the recent *RSPCA Assured* advert, received the Outstanding Contribution award for Radio 4's *War and Peace* and *Jeffrey Bernard is Unwell* at the BBC Audio Drama Awards on 31 January; the Lifetime Achievement Award was bestowed upon **June Whitfield**.

Shaky

■ The BBC has announced details of its month-long *BBC Shakespeare Festival*, commemorating 400 years since the Bard of Avon died on 23 April 1616. On the actual anniversary, **David Tennant** hosts *Shakespeare Live! from the RSC* broadcast on BBC Two from Stratford-upon-Avon's Royal Shakespeare Theatre, including contributions from **Sir Ian McKellen**. A major highlight is **Russell T Davies**' BBC One adaptation of *A Midsummer Night's Dream* co-executive produced with **Brian Minchin** and **Faith Penhale** and produced by **Nikki Wilson** and **Tracie Simpson**. It features **Bernard Cribbins** as Snout, **Matt Lucas** as Bottom, **Nonso Anozie** as Oberon, **Eleanor Matsuura** as Hippolyta and **Richard Wilson** as Starveling. The crew includes **Michael Pickwood** (designer), **Ray Holman** (costumes) and **Danny Hargreaves** (special effects). Meanwhile, advance booking has commenced for *The Play's the Thing* RSC exhibition, which opens in June including costumes worn by **David Tennant**.

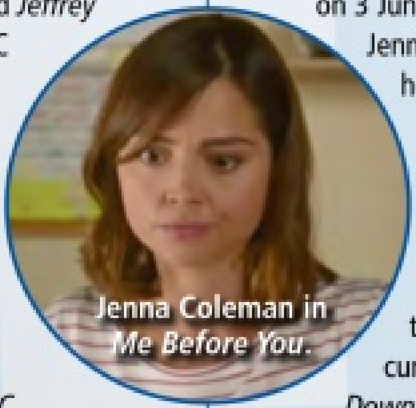
David Tennant in *96 Ways to Say I Love You.*

The Art of Cribbins

■ **Bernard Cribbins** was the subject of Russell (without a T) Davies' Radio 2 show *The Art of Artists* on 22 February. In January, Bernard revisited Merville Barracks in Colchester, having been a paratrooper there in the 1940s, presenting £17,500 raised on behalf of the *Support Our Paras* charity.

Trailing Jenna

■ An official trailer featuring **Jenna Coleman** in *Me Before You*, which arrives on 3 June, is available via YouTube. Jenna says she has channelled her aunt's honesty and straightforwardness playing Katrina Clark. As her work continues on ITV's *Victoria*, PBS has announced it will fill the Sunday 2017 timeslot currently occupied by *Downton Abbey*, suggesting ITV may première the drama in September.



Jenna Coleman in *Me Before You.*

Tennant Shrinkage

■ In February production began on *Mad to Be Normal* (originally titled *Metanoia*) with **David Tennant** starring as 1960s maverick Scottish psychiatrist RD Laing alongside **Michael Gambon** and **David Bamber**. The 11-minute short *96 Ways to Say I Love You* produced by **Georgia Tennant**, sees David play Mark partnered with *Fear Her*'s **Nina Sosanya** as Lily alongside **Ingrid Oliver** as Cammy and Georgia as Olive. View it online at *tinyurl.com/96Ways*. Artwork merging David's features with a sixteenth-century painting was recently exhibited at Tate Britain. David reprises the voice of Spitelout Jorgenson in Episodes One, Five and Eleven of DreamWorks' *Dragons: Race to the Edge* Season Two available through Netflix.

Tate Bombshell

■ **Catherine Tate** returns to the London stage as fashionista Myrna in new Las Vegas set 1950s musical comedy *Miss Atomic Bomb* at the St James Theatre from 7 March to 9 April. She promoted this and Gold's 27 January hotel farce *Do Not Disturb*, in which she played Anna, on *The Jonathan Ross Show* on 23 January.

Coming Up

■ Taking time out from *EastEnders*, **Bonnie Langford** provides an intimate night of songs and stories in *An Evening with Bonnie Langford* at London's Hippodrome Casino on 31 March. **Rufus Hound** is Sancho Panzer in the RSC's *Don Quixote* at Stratford's Swan Theatre until 21 May. Dalek Operator **Nicholas Pegg** hosts a David Bowie-weighted *in conversation* between Marc Almond and Lindsay Kemp on 17 May at London's Ace Hotel. **Trevor Laird** and **Fenella Woolgar** are at London's Donmar Warehouse in *Welcome Home, Captain Fox!* until 16 April. **Russell Tovey** stars as Premier League footballer Jason in *The Pass*, which opens the BFI Flare: London LGBT Film Festival on 16 March. **Rachel Talalay** directed *Fast Lane* for *The Flash*, which Sky 1 airs on 15 March.

Peter Capaldi and John Hurt, supporting the junior Doctors.

Does it take Death staring us in the face before we choose to listen?
Support JUNIOR DOCTORS
Support JUNIOR DOCTORS
Support Junior Doctors
WearYourNHS.com

PHOTOS © SARAH SHELDRAKE

Quickies

■ Five episodes of ITV's current *Ant & Dec's Saturday Night Takeaway* series include a comedy murder mystery segment called *Who Shot Simon Cowell?* written by **Chris Chibnall**, with **David Walliams** among the suspects. **Mark Gatiss** has become President of the Darlington Festival for the Performing Arts. **Jemma Redgrave** commenced her six-month *Holby City* run as surgeon Bernie Wolfe on 2 February, promoting it on *Lorraine* the following day. *Reggie Yates' Extreme Russia* won Best multi-channel programme at the Broadcast Awards on 10 February. **Sheree Folkson** directed recent episodes of *Call the Midwife*. balletLORENT's *Snow White* featuring music by **Murray Gold** continues on tour until 9 April. **Ben Foster** supplies the music for BBC One's *Happy Valley* Season Two starring **Sarah Lancashire** until 15 March.

Obituary

■ **Frances Pidgeon**, who played Miss Jackson in *The Hand of Fear* and was an extra attending Queen Thalira in *The Monster of Peladon*, died in January aged 84. She was the widow of Lennie Mayne, who directed both stories. **Alan Mason**, who was Corporal Nutting in *Doctor Who and the Silurians*, has recently died. **Janet Kendall**, a crowd extra from *The Shakespeare Code*, has died. **Frank Finlay**, who voiced Old Jacob Williams in 2007 Sixth Doctor short story *Bedtime Story*, produced by Big Finish Productions, died on 30 January aged 89. Former *Coronation Street* star **Stephen Hancock**, who was the First Mate in the First Doctor *Companion Chronicles* audio *Here There Be Monsters*, died on 1 November aged 89. **Sir Terry Wogan**, who regularly interfaced with *Doctor Who* within *Children in Need* (including introducing *The Five Doctors* and *Dimensions in Time*), died on 31 January aged 77. **DWM**

Frances Pidgeon in *The Hand of Fear.*

SUBSCRIBE &

DWM is available every four weeks and packed with exclusive content covering the entire 52-year history of the series. Make sure you NEVER miss a copy!

- *Receive each issue on the day of publication!*
- *Every issue delivered directly to your door!*
- *Avoid any price rises during the year!*
- *Make massive savings!*

BBC

20TH ANNIVERSARY TRIBUTE EDITION

Including many previously unpublished photos from the TV Movie

DOCTOR WHO

ZINE™

THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!

CELEBRATING THE TV MOVIE

AND IT'S ABOUT TIME!

NEW INTERVIEWS!

- PAUL McGANN
- DAPHNE ASHBROOK
- ERIC ROBERTS
- YEE JEE TSO

and even...

- GORDON TIPPLE!

ISSUE 497

April 2016

UK £4.99 | US $9.99

Panini magazines

PLUS!

- How the film helped pave the way for modern DOCTOR WHO!
- BBC producer Jo Wright on the battle to get the movie made!

POSITIVITY TINGED WITH REALISM

Time waits for no McGann... except one! DWM catches up with the Eighth Doctor himself – Paul McGann – to celebrate his 20th anniversary...

"It seems like yesterday. If you'd have said 'ten years', I'd have said, 'That's about right.' But actually it's 20! I remember every bit of it..."

AKING P THE IGHT

"This Doctor fulfils the role that the other Doctors are not prepared to face. He comes out of the imagination and arrives rather like Peter O'Toole in *Lawrence of Arabia*."

ONG all time

Reading the Silence in the Library scripts, I loved the writing. I loved the story. I actually found myself crying at the end of reading the second episode.

SAVE!

SAVE 50%!

13 ISSUES FOR

£32*

PIXEL POWER! A history of DOCTOR WHO in videogames!
ANTHONY READ A tribute to the script editor
DOCTOR WHO MAGAZINE™
WIN! WAR DOCTOR BOX SETS!
"How can you *not* want to play someone who's more attractive, funnier and cleverer than anyone else – and always comes out on top? You'd have to be nuts!"
EXCLUSIVE INTERVIEW!
JOHN HURT IS THE WAR DOCTOR!
SIR JOHN reveals how his wife convinced him to take on the role of the Doctor's secret incarnation!
DOCTOR WHO
OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES
s are at the 1974 classic!
The Doctor alises, almost ntly, how clever r is. He says, re up for a trip the universe, 're on!'
SIVE EWS!
McGANN EX KINGSTON
ow sparks fly when the Doctor runs into River Song!
"River can tease and flirt a little bit. She knows she hasn't changed his or her future. She can have fun!"
IRST DATE!

CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho/dw97 (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 3 March to 30 March 2016. Subscriptions charged at £45 per annum following the first year of subscription. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho.* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 9am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Last month, the news broke that Steven Moffat would be stepping down from his role as head writer and executive producer of *Doctor Who* in two years' time, and Chris Chibnall would be taking his place for the 2018 series...

STAR LETTER

Meet the new boss: Chris Chibnall!
© PA

Welcome to Chris!

JAMES SLOAN EMAIL

I think Chris Chibnall is a good choice to take over *Doctor Who*'s top job. After the success of *Broadchurch*, he has the experience of dealing with the pressures of a successful show. *Doctor Who* will be a different beast under him, and that's fine; the show thrives on change.

Steven Moffat took over a show riding high. He cemented the show's global popularity and saw it through the big 50th anniversary. He has given us a darker take on the Doctor, saw off the Eighth Doctor in style, and has even given us a Doctor we didn't even know about. So I wish him all the best for the future, and welcome Mr Chibnall back to the *Doctor Who* universe.

DOCTOR WHO
THE PETERLOO MASSACRE
FULL CAST AUDIO DRAMA

James wins a copy of the new audio adventure *The Peterloo Massacre*, out now from *www.bigfinish.com* priced £14.99 on CD or £12.99 to download.

All change!

JENNIFER SHELDEN LEICESTER

I was saddened to see that Steven Moffat will be leaving *Doctor Who* after the next series (and that it won't be aired until 2017, boo!). He will be missed. Some of his characters – Clara Oswald, River Song, Rory and Amy Pond, not to mention the Eleventh and Twelfth Doctors – and many of his episodes have been up there with the very best of *Doctor Who*. I hope in a few years Chris Chibnall will feel able to ask Steven to write and few episodes and he will be able to oblige.

That said, I am looking forward to see what Chris can do, athough I do hope that the Twelfth Doctor stays. Peter Capaldi is the best thing about the show at the moment, it would be a shame if he felt obliged to go due to the change of management.

ANDREW CURNOW EMAIL

I'm very pleased and excited by the recent news that Mr Moffat is going to regenerate at the end of the next series. That's not to say I'm glad to see the back of him – far from it! Despite having worked on *Doctor Who* for over ten years, he's always managed to keep it fresh and new. And that's why I'm excited now. Having a new guy at the top is automatically going to bring us something different, something new. Who knows what it'll be like, but I'm already looking forward to it. It's extraordinary to think that we're all fans of a show that is now held in such esteem that the change of showrunner makes the news!

PAUL CLIFFORD EMAIL

Best of luck to Chris Chibnall. Given that Peter Capaldi will have completed three series by the end of the next series, I wonder if he will stay on, or whether Chris will have to find a new Doctor to start with, like Steven did? I did notice that the BBC statement mentioned Steven's last series would be shown in Spring 2017, with a Christmas Special in 2016, which seems a low-key way of announcing that there will be no new series this year. I'm glad I'm not a kid any more, as having to wait a whole year for a new episode would seem like forever!

KEITH TUDOR ROMSEY

I was very surprised to hear that Steven Moffat is stepping down as showrunner. He has had a very good run and seen the show through its 50th anniversary. I wish him all the best, and hope that he'll continue to write an episode now and then under the new showrunner, as he did under Russell T Davies. His stories under RTD were often a highlight of each season. I look forward to Steven's final season next year.

LILY RINGLER EMAIL

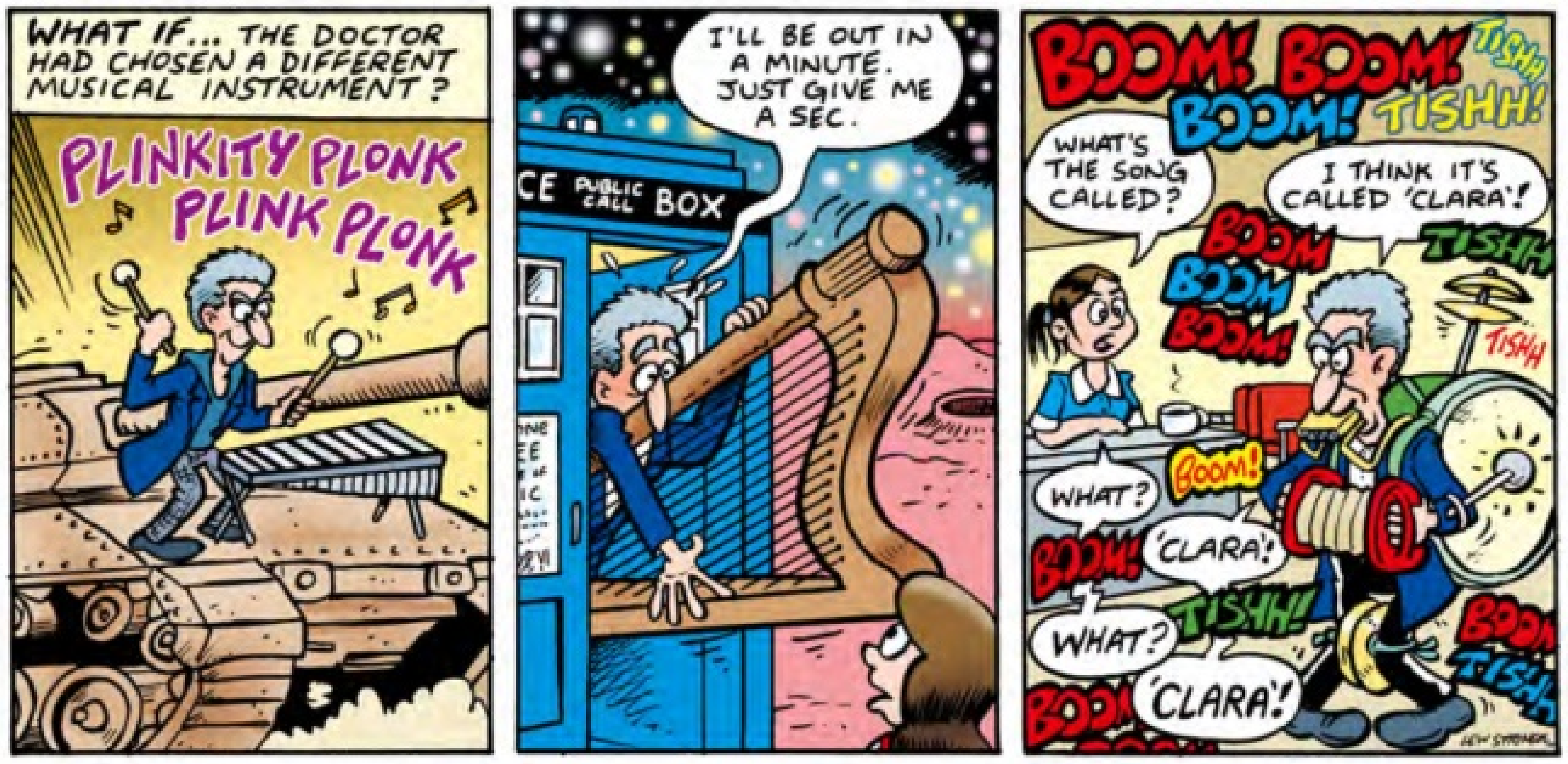
I am in shock, I am in tears. Steven Moffat is leaving *Doctor Who*. How can he? Doesn't he love us anymore? Well, deep inside I knew he couldn't stay forever, but that he would leave so soon... after just seven years! I know, there's still a magnificent season ahead but I already want him back! At least for an episode or two.

The first *Doctor Who* episode I ever watched was written by Steven Moffat. It was the moment I knew that this show was going to be very, very good. This man is such a vital part of the show for me, I'm just not ready to let him go yet. Though I might spend entire nights arguing with myself who *my* Doctor is, it's always been clear to me that Steven Moffat's era is *my* era of *Doctor Who*.

SIMON DARLEY DONCASTER

Just a few lines to wish Steven Moffat best wishes for the future following the announcement of his departure. Without him, would we have had the Eleventh and Twelfth Doctors as we know and love them? Or, for that matter, would we have even had the War Doctor, Amy, Rory, the Paternoster Gang, Clara, Danny, Kate, Osgood or Missy? As for the incoming Chris Chibnall, I confess I've never seen

The Daft Dimension by Lew Stringer


WHAT IF... THE DOCTOR HAD CHOSEN A DIFFERENT MUSICAL INSTRUMENT?
PLINKITY PLONK PLINK PLONK
I'LL BE OUT IN A MINUTE. JUST GIVE ME A SEC.
PUBLIC CALL BOX
BOOM! BOOM! TISHH
BOOM! TISHH!
WHAT'S THE SONG CALLED?
I THINK IT'S CALLED 'CLARA'!
BOOM BOOM BOOM!
TISHH
TISHH
BOOM!
WHAT?
BOOM!
'CLARA'!
TISHH!
WHAT?
'CLARA'!
LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Broadchurch, but I loved *Born and Bred*. It's reassuring to know that the future is in safe hands.

■ **EOGHAN DALY** EMAIL
When I heard the rumours in 2015 about a year with no *Doctor Who* I will admit, I was upset! When it was confirmed that the show was taking a year break with only one Special airing and a full series in spring 2017 I was even more concerned! I questioned what I was going to do in this dark year with no new content.

However, I've realised that I won't struggle as much as I thought I would. We'll have brand-new **DWM**s every month filled with fantastic content and a brand-new comic adventure, and the *Doctor Who: The Complete History* partwork. Plus, there are countless Big Finish audios I've yet to listen to and a ton of BBC and Virgin books to read! I think a year without *Doctor Who* on television will be a great way to catch up on past releases.

■ **PADDY RYAN** NEWRY, CO DOWN
Just as we have witnessed an astonishingly good series of *Doctor Who*, the rumours begin to circulate that Peter Capaldi might be leaving. I have to say that *Heaven Sent* was possibly the greatest single episode of any TV series, let alone *Doctor Who*. The man is staggeringly good in the role. He has everything from steely determination to tragic pathos. I think it is fair to say that he is the best since Tom Baker and the show would be a lot worse off without him at the helm of the TARDIS.

■ **GARY WATSON** EMAIL
When the series returns on BBC One in 2017, I'd like to see (hopefully) the following: more information about for Gus, the killer computer from *Mummy of the Orient Express*; the Doctor still being haunted by what happened to Amy and Rory; and the show focusing on the Doctor, and a reduction of the darker tone. I also hope that BBC Books will release more 'Past Doctor' novels, featuring the first 11 Doctors. There haven't been many lately. Finally, here's hoping Peter Jackson directs an episode...

Leader Salamander, relaxing on the job!

From looking to the future to looking at the past – 1967/68's *The Enemy of the World*...

Double Life

■ **TONY DARBYSHIRE** LANCASTER
The Watcher raises some pertinent questions about implausible timescales (**DWM** 494). Salamander is not just adept at fiddling grocery orders, his time management skills are equally impeccable. He spends almost half a decade shuttling between a high profile day job as the 'Enemy of the World' and a rather more downplayed double life in fancy dress delivering cargoes of own-brand milk and worryingly labeled 'fragile' meat to the bewildered squad he keeps in the deep shelter.

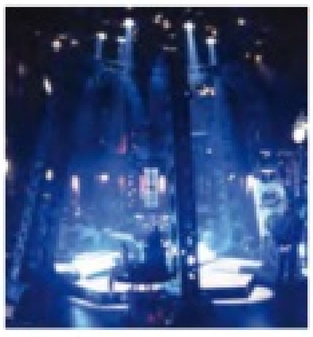
Now admittedly they're not the most questioning bunch, but surely he has to stay down there with them for more than a few hours each visit in order to maintain credibility as their weary explorer of a radiation-soaked surface? What do the – admittedly minimal – staff up in his Kanowa HQ make of these sudden frequent absences? (Of course, Australians are notoriously easy-going, so perhaps they just don't ask about his quirky habit of locking himself in the Records Room for days, only to emerge smelling strongly of cigar smoke and plastic wine-kegs.)

As this plot oddity was only fully exposed with the return of the lost episodes, I must urge that in the interests of maintaining narrative clarity any further recoveries of wiped 60s editions are immediately destroyed again by the BBC.

Well, it takes all sorts. Until next time, keep those emails coming! **DWM**

On This Month...
20 YEARS AGO

It's March 1996, and **DWM** 237 looks forward to brand new *Doctor Who*!

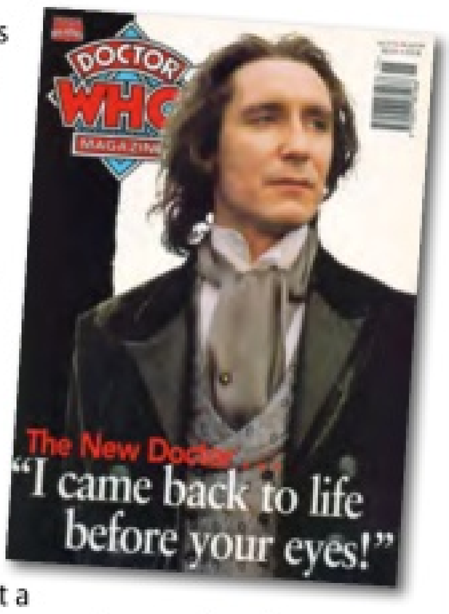


Five More Years?

■ The news in *Gallifrey Guardian* couldn't be more exciting! In addition to the forthcoming TV Movie, there was 'an option for five years of a *Doctor Who* television series. If developed, the series would most likely take the form of individual 45-minute self-contained episodes with strong linking storylines... This option will only be exercised, however, if the TV Movie is judged a success by all parties involved.' The pressure was on!

The Numbers Game

■ Taking time out from filming his final scenes, the new Doctor, Paul McGann told **DWM**, "The ratings will be what we're judged by, but the future of the series also seems to be contingent on whether the 'Big Cheeses' like it – that's the impression I get. We've been getting good feedback, though; we've been receiving flowers from Hollywood every day, so we must be doing something right. We're getting a good vibe, and we're having a laugh doing it."



Daphne Ashbrook playing Dr Grace Holloway, was also optimistic, saying: "There's a been a good feeling coming down – everyone's sure we've got a hit. If it goes to a series, I'd love to come along and see the universe with the Doctor."

Doctor Who's executive producer, Philip Segal, added, "The night after the first screening will be the big one. I'll be as anxious as everybody else, waiting for the figures to come in. All partners have an option on a series until Christmas." Ultimately, the news of a new series starring Paul McGann would never come, and *Doctor Who* wouldn't be back again until 2005. But at least, throughout 1996, the fans could live in hope.

WHO TUBE

This month's pick of *Who*-related videos

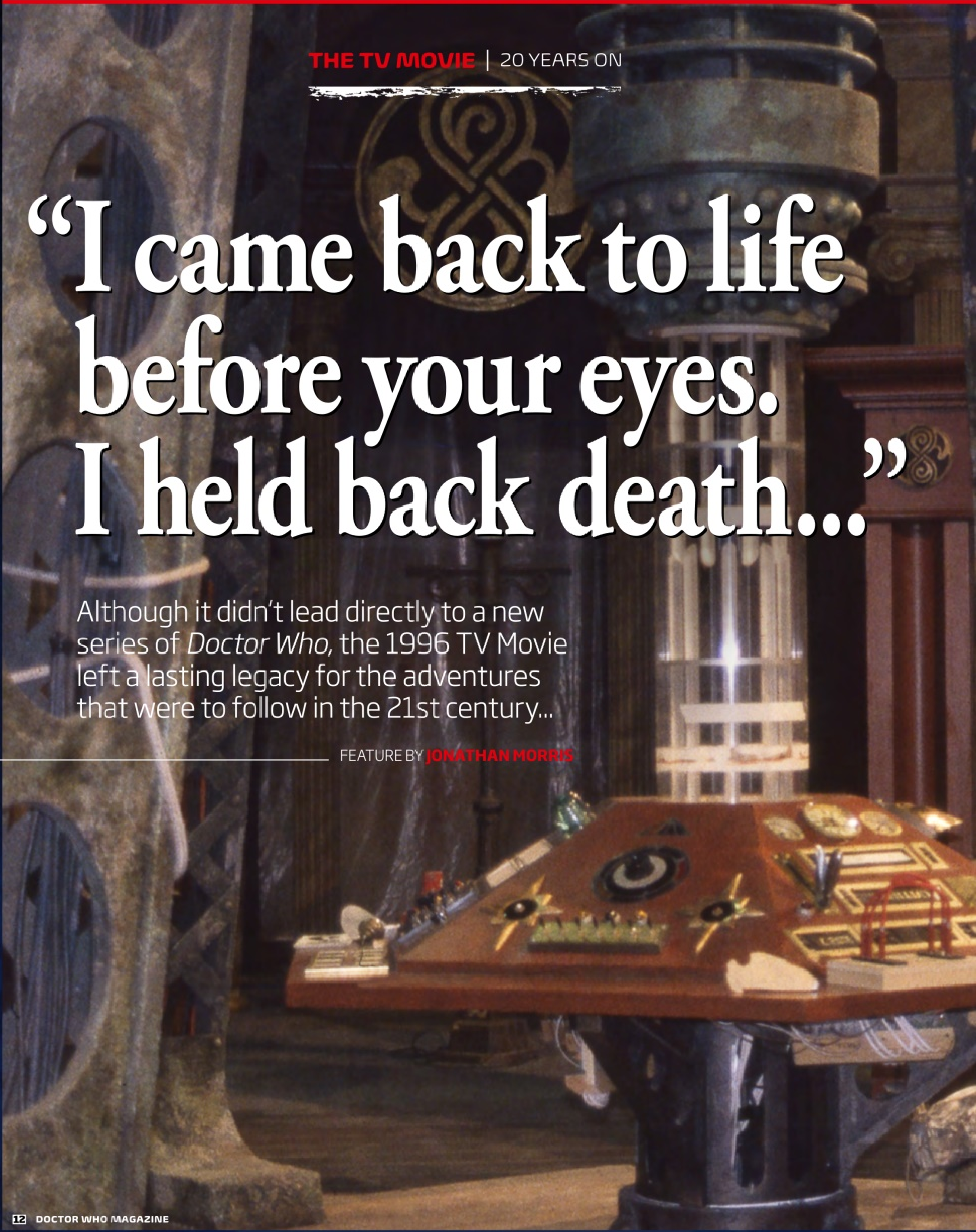
■ As tribute to the late, great Terry Wogan, this month we have five clips of the legendary host's interviews, starting with Frazer Hines on *Wogan* in March 1990. Go to: **tinyurl.com/WoganHines**

■ Terry chats to Third Doctor Jon Pertwee about *Doctor Who*, *Worzel Gummidge*, and *The Ultimate Adventure* stage play on *Wogan* in March 1989. Go to: **tinyurl.com/WoganPertwee**

■ Peter Davison and his then-wife Sandra Dickinson talk to Terry Wogan in 1982 about John Nathan-Turner's pantomime production, *Cinderella*. Go to: **tinyurl.com/WoganDavison**

■ Terry Wogan interviews Peter Cushing, Dr Who in the 1960s *Dalek* movies, talking to the venerable actor about his many roles in film and television. Go to: **tinyurl.com/WoganCushing**

■ Joanna Lumley from 1985 *The Curse of Fatal Death* introduces Children in Need's Pudsey Bear to Terry, while sitting inside the Doctor's car Bessie. No idea why... Go to: **tinyurl.com/WoganLumley**



"I came back to life before your eyes. I held back death..."

Although it didn't lead directly to a new series of *Doctor Who*, the 1996 TV Movie left a lasting legacy for the adventures that were to follow in the 21st century...

FEATURE BY **JONATHAN MORRIS**

The most important thing you need to know about the 1996 TV Movie is that it was a huge success. It was a massive hit. Sometimes, when a project doesn't lead to the greater things that had been hoped for it, it is retrospectively considered a failure, but the TV Movie was a triumph.

Bear in mind that seven years earlier *Doctor Who* had been barely scraping four million viewers; apart from a few, little-watched repeats and an *EastEnders* mash-up for 1993's *Children in Need* it had been off the air since 1989. It was, at best, regarded as an object of nostalgia, as a fondly remembered but nevertheless dead TV show; and, at worst, regarded as the butt of a joke, usually one about wobbly walls or monsters proving unable to climb stairs.

What the TV Movie did – or rather, what its producer Philip Segal did – was to take a show that was regarded as a relic of the past and make it the biggest TV event of the year. It was on the cover of all the TV magazines and newspaper colour supplements, its trailers were impossible to avoid… and it was watched by nearly 9.1 million viewers. Apart from various soap operas, *The National Lottery* and *Antiques Roadshow*, it was the most-watched show of the week. And it proved one thing, beyond a shadow of a doubt: that given a realistic budget, decent promotion and a top British star in the lead role, there was a very, very big audience that would watch *Doctor Who*. It proved that the only thing preventing *Doctor Who* from being a hugely popular TV series was the fact that it wasn't being made.

A few months after the TV Movie's broadcast, *Doctor Who* was voted the nation's Favourite Popular Drama as part of the BBC's 60th anniversary celebration. If the TV Movie hadn't restored *Doctor Who*'s place in the audience's affections, if it had been a ratings disaster, then without a doubt that would have been it for *Doctor Who*. There would have been no Russell T Davies series, no Steven Moffat series, no Chris Chibnall series. The TV Movie's success meant that it was no longer a case of 'We're not making *Doctor Who* because nobody would watch it,' but a case of 'We would love bring *Doctor Who* back but we can't afford it.'

So why *didn't* it lead to a series, if it was such a success? Well, ironically it's for the same reason that it got made in the first place, because it was a co-production between BBC Worldwide and Universal, with a large part of the finance coming from Fox television in the US (and a small part coming from the BBC). For there to be a series, it needed to be a success, not just for the BBC, but for Fox, and for the video to be a big seller for BBC Worldwide. Unfortunately, in the US, it was scheduled in a highly competitive slot, one of those decisions that is described as a 'vote of confidence' before broadcast and a 'total political assassination' afterwards. It achieved an audience of 8.3 million – which, at the time, was usually prefixed with the words 'a paltry' as *The X-Files* routinely achieved ratings of twice that figure, but which is still over four times more than any other *Doctor Who* episode has ever received in the US, before or since. (*The Magician's Apprentice* had the second-biggest audience with two million in 2015.) If we can assume that a few viewers stopped watching the TV Movie before the 20-minute mark, it means the Doctor with the biggest audience in the US is Sylvester McCoy!

POLICE PUBLIC CALL BOX

America's most-watched Doctor?

Unfortunately, the video didn't do as well as hoped either, largely because it was only released six days before the movie was broadcast, so the only people who bought it were fans who couldn't wait, and people who wanted to see it again but had neglected to tape it. Both of these groups combined to result in a total sale of 90,000 copies – considerably more than any other *Doctor Who* video release, but far below what was expected.

So the very fact that the TV Movie had been funded as a co-production meant that, when it failed to be a success for its financiers, it was dead in the water – and, with its budget of £3 million, it was too expensive for the BBC to produce a series alone. What it demonstrated, though, was not that *Doctor Who* wouldn't work as a series, but that the approach of making it as a co-production with a US studio wouldn't work. And perhaps the fact that the TV Movie had tried to satisfy the agendas of three different parties meant that inevitably it would be a compromise rather than offering a distinctive vision of *Doctor Who*. ►

> **"The TV Movie proved that with a realistic budget, decent promotion and a top British star in the lead role, there was a big audience for *Doctor Who*."**

The Doctor's seventh regeneration became an essential plot point of the TV Movie.

In retrospect, one of the most significant decisions made regarding the TV Movie was the idea to include the former Doctor, Sylvester McCoy, and to make it a regeneration story. On one level it seems to stymie the whole venture; rather than starting with a brand-new, fresh Doctor, the film spends time establishing another protagonist, only to dispose of him in a spectacularly arbitrary fashion. It means that the new Doctor receives less screen time and that for his first 20 minutes he is in a state of post-traumatic amnesia, so even when he is on screen, he's not quite himself. It means that the film has to be front-loaded with explanations, delivered as a monologue laden with clunky exposition.

Should the story, then, have not bothered to include the Seventh Doctor? Received wisdom will tell you that his appearance was a mistake – and a big factor in its supposed 'failure'. And like so much received wisdom, that's nonsense. The TV Movie is unlikely to have rated any better or worse for not having McCoy's cameo. The film would doubtless have still attracted nine million or so viewers in the UK, and it would still have faced the uphill struggle of trying to poach viewers away from the *Roseanne* season finale in the United States.

There are some very good, very important reasons for Sylvester McCoy's Doctor to appear. He has to be there, to make it clear that Paul McGann's Doctor is a proper, 'canonical' continuation of McCoy's Doctor, and the story has to include him to make it clear that it's a proper, 'canonical' continuation of the TV series. If there wasn't a regeneration sequence, how would we be sure that this new version of *Doctor Who* wasn't a dreaded 'reboot'?

The odd thing about this is that the idea of including the 'current' Doctor feels like an imposition; it comes across as something the writer has been forced to work with. Until I researched this article, that's what I assumed it was; I assumed that the BBC had stipulated that the movie had to include McCoy because they wanted to make it clear that it was a continuation of the pre-existing TV series. Or that BBC Worldwide had stipulated it because they wanted to make it clear it was part of the same brand. Or that Philip Segal, Fox, or Universal had stipulated it because they wanted to make it clear that the movie was a legitimate continuation of the TV series. Or they were trying to accommodate the wishes of the fans and placate the 'Whovians for McCoy and Aldred' campaign. But whoever it was, it seems like it might have been the sort of counter-productive note you'd assume came from a studio executive. It doesn't seem like the sort of thing a writer would come up with.

'It was entirely Matthew Jacobs' idea to include the Seventh Doctor and the regeneration.'

But the astonishing thing, it *was*. It was entirely Matthew Jacobs' idea to include the Seventh Doctor and the regeneration. "Up until then they'd been saying, 'Let's just do a new Doctor, starting the story from nowhere.'" Jacobs told **DWM** in 1996. "When I came on board, I said 'You can't do that! You have to hand over the baton.'" It turns out that Fox, Universal, Segal and the BBC would all have been quite happy for the movie to have started afresh, ignoring – if not contradicting – previous continuity. Indeed, the BBC's executive producer, Jo Wright, expressed reservations about McCoy being included as it would "connect it in our audience's mind with the last days of *Doctor Who* when it was losing its popularity" and even asked if the Old Doctor could be played by Tom Baker instead. (She also vetoed an appearance by Sophie Aldred as Ace.)

Jacobs' decision is something for which *Doctor Who* fans should forever be thankful. It established that if *Doctor Who* was ever to come back as a series, it should be as *a continuation*. Jacobs alone seems to have appreciated that an important – no, *essential* – part of the appeal of *Doctor Who* is that it is *all one big story*, set in a fictional universe that has been nurtured and developed since 1963. He alone seems to have recognised that the Doctor's previous adventures are the series' 'mythology' (and not his origins on Gallifrey and all the Time Lord arcana lovingly detailed in *The Gallifrey Chronicles* book by John Peel, which was used as the basis of nascent scripts by John Leekley and Robert DeLaurentis). What those scripts demonstrate – along with the various attempts to write a *Doctor Who* feature film by Johnny Byrne, Denny Martin Flinn and Paul WS Anderson – is how lucky we are that they didn't decide to ignore the BBC TV series and relaunch the show in a new fictional universe, taking a pick-and-mix approach to established continuity. If they had done, there would be nothing to prevent the TV Movie being dismissed as apocrypha like the 1960s Dalek movies – which may have suited those fans who considered the movie an aberration,

Sylvester McCoy hands over the TARDIS key to Paul McGann.

The vast set for the TARDIS Cloister Room.

but which would also have set a precedent of splitting *Doctor Who* into two incompatible fictional universes, meaning that any future series would have to adopt the same approach (after all, it could hardly be a continuation of two mutually exclusive continuities). We should be grateful to Jacobs for being the man who ensured that *Doctor Who* would continue to be all one series.

Of course, there are plenty of continuity references strewn throughout the TV Movie too, because Jacobs has been given the brief to 'introduce the Doctor to the American public'. Any relaunch of *Doctor Who* has to re-establish the main points of the show – the TARDIS, Time Lords, Gallifrey, regeneration – but the challenge is that these are ideas that have been established gradually over two and a half decades, and if you try to fit them all into one 85-minute story you're going to confuse and alienate the viewer, you're going to take away focus from your plot, and you're going to have little time left to tell a story. It's why it was so important that when *Doctor Who* returned in 2005 it was as a series, not a succession of TV movies, because it meant that Russell T Davies could take his time to reintroduce the series' format one ingredient at a time – alien invasion, alien cultures, visiting history – only bringing in things like Time Lords and Gallifrey when they served a dramatic purpose. It took over five years for the Davies series to refer to Rassilon – whereas in the TV Movie he's included in the second scene.

But what Jacobs does, which is extremely clever, is that he turns this encumbrance to his advantage. If his brief is to establish that the Doctor is a Time Lord with two hearts, and that Time Lords can regenerate, but only regenerate 12 times, then that's what the story needs to be *about*. If the story has to establish that the TARDIS has a Cloister Room and is powered by the Eye of Harmony, okay, that becomes part of the story too. Through the successive drafts you can see Jacobs refining the script so that it takes all the exposition needed for a crash course in *Doctor Who* and turns those dry facts into vital, dramatic elements of the story. Once you realise that the story is *about* regeneration, it suddenly becomes clear how structurally and thematically clever it is, by drawing a contrast as the Doctor and the Master both acquire new bodies at the same time.

The other clever thing about making the story about the regeneration is that it means that the story can have its cake and eat it – it can be a continuation of the 1963-89 series while providing an 'origin story'. In retrospect, it's tempting to wonder why they didn't take the approach of *Rose* and simply tell a story about a brand-new Doctor without giving him an 'origin story', without explaining how he follows on from the previous incarnation, but Jacobs didn't have that opportunity. Television and film franchises are all about 'origin stories'.

As an example, compare how *Star Trek* was launched in the 1960s and in the 80s; in the 60s, the series began with the crew all in place, off on an adventure, whereas in the 80s we had to have an episode in which the crew were all assigned to their roles aboard the *Enterprise-D* of *The Next Generation*. If Jacobs had delivered a story which wasn't an 'origin story' the studio executives would have fired him or told him to go away and start again – nobody wants to think they've joined a series half-way through. The idea to use regeneration is a master-stroke, even if it also responsible for the movie's main shortcoming, which is that by starting with an atypical episode it doesn't give you any idea what a *normal* episode might be like. What would the next story be about? Would Grace be in it? Does the Doctor fight the Master every week? Or will he be sent to on an errand to pick up the remains of a different villain? Sadly, for all it does to set up a new Doctor, it doesn't set up a new series.

In every other area, Matthew Jacobs' script can't really be faulted. Bear in mind that his brief was to tell a story set on present-day Earth and include the idea that the Doctor had a human mother, while co-producers Fox stipulated that the story couldn't feature 'strange alien creatures' (which rules out pretty much every highly regarded *Doctor Who* story); despite all this, he delivered a script that encapsulated the tone and spirit of *Doctor Who* perfectly. His response to the limitations of the brief was both inspired and utterly logical; make the story about the Doctor confronting the Master in a 'gods fight among mortals' adventure. Without Daleks, Cybermen, or any other monsters, what better story could you tell than a battle for survival between the Doctor and the Master?

The other part of the brief from Fox was that the show should be targeted at its core demographics of 'urban, black, ►

DOCTOR WHO
DOCTOR WHO
DOCTOR WHO
WORLD PREMIERE

◄ young males and females and senior citizens', and it's not difficult to see how Jacobs implemented that; for the 'urban, black, young males' there's Chang Lee, the streetwise, ethnic-minority kid from the wrong side of the tracks, and for the 'females and senior citizens' there's Grace Holloway and her love story. It may even have appeared a little cynical, if Jacobs, Yee Jee Tso and Daphne Ashbrook hadn't done such a fantastic job of making Chang and Grace such three-dimensional, distinctive and non-derivative characters. It's significant that it took the Americans to give *Doctor Who* its first ethnic-minority companion, a prototype for Mickey Smith; and you can see a lot of Martha Jones and Donna Noble in Grace, a female companion who is a grown woman, who has an unrequited crush on the Doctor, but is a capable and complex character in her own right. The TV Movie demonstrated that, actually, *Doctor Who* isn't about the Doctor, it's about the woman he's with. As the final scene neatly illustrates, Grace isn't the Doctor's companion; as far as she is concerned, and as far as the audience is concerned, the Doctor is *her* companion.

It is in the way the characters are written and performed that the TV Movie most clearly shows the way forward for *Doctor Who*. This isn't to say that the later series took its cue from the TV Movie, but merely that they were both reflecting the developing style of TV as a whole. If you watch any *Doctor Who* story from the 1960s, 70s or 80s, you will find that the dialogue has a certain mannered, formal quality, and is performed in a heightened, slightly theatrical manner, because that was the style of TV at the time, particularly science-fiction and programmes intended for children. The characterisation is also often quite basic in order to keep things clear and simple; a character may have a particular attitude and a motivation, but that's it. Even with brilliantly portrayed characters like Sarah Jane Smith there is little sense that she has any emotional life beyond the Doctor, and she doesn't develop as the result of her experiences. That's not a criticism, it was just the style of TV at the time, from *The Avengers* to *Blake's 7* to *Grange Hill*.

But by the 1990s, the style had moved on, with much more focus on the characters' personal lives and their emotional journeys. And with Grace in particular, you have the first *modern* companion; she has a career, she has a complicated relationship with her boyfriend Brian, she has hopes and dreams and strengths and flaws. She's a rounded, three-dimensional character, her emotional journey forming the spine of the story. She's also the first companion to have a sex life; previous companions had chaste kisses, furtively held hands and cryptic flirtations, but Grace is up for a snog. She lusts after the Doctor, she gets swept up in the romance of the situation, she falls in love, then she's strong enough to walk away. She is, not to put too fine a point on it, the sort of character that Russell T Davies or Steven Moffat would write. That's reflected in the dialogue, which gives her neat, witty exchanges with the Doctor but which is written in a snappier, more naturalistic style. This is in turn reflected in the performances which are also more naturalistic; it's realistic, modern, single-camera movie acting, not multi-camera TV studio acting.

It's not just Grace who is written three-dimensionally. The Doctor and the Master are both written as much more multi-faceted, emotionallydriven characters than ever before. If you watch an old *Doctor Who*, you'll probably find that the Doctor has maybe two or three emotions during the course of the story; he's curious to find out what's going on, then he finds out what's going on and is morally indignant about it. The Doctor is, in fact, quite an emotionally limited role and much of the challenge faced by the actors' in the part has been in disguising the fact. Compare that to the whirlwind that Paul McGann's Doctor goes through; elation, despair, rage, terror, defiance, tenderness, heartbreak... he gets to show more emotions in 45 minutes than Peter Davison gets to show during the whole of the 1983 series. For the first time, the Doctor is being written and performed as a character capable of complex emotion, which is again the approach taken in the modern series.

The same applies to the Master. The Master in the 1970s and 80s was largely written as an archetype; he's charming, he sadistic, he's cunning, but the character doesn't make much sense beyond that. A lot of the time he seems to be being villainous because... well, because he's a villain, and it is a tribute to the actors who have portrayed him that they have made a fascinating and occasionally chilling character out of someone who is written as a cartoon. But the TV Movie takes a different approach; the Eric Roberts Master is a thought-through, clearly motivated character who has

Chang Lee and Grace were groundbreaking companions for the Doctor.

'It's significant that it took the Americans to give *Doctor Who* its first ethnic-minority companion.'

A more nuanced version of the Master (Eric Roberts).

much more in common with the psychopath we see in *Utopia*, *The Sound of Drums* and *Last of the Time Lords* (2007).

In short, the TV Movie took a brand-new approach to *Doctor Who*; it *took it seriously*, and gave the fans what they always wanted – *Doctor Who* as a proper, adult drama. Which means creating characters with real depth, with domestic lives and boyfriend problems, and reinventing the Doctor and the Master as much more nuanced and rounded characters. It means *Doctor Who* is no longer set in a stagey TV studio universe where characters speak dialogue like, "Consider this a fortuitous mistake" and where nobody has sex. For the first time, *Doctor Who* was not being made as a children's programme.

And I think that's what threw some fan viewers when it was broadcast. The fact that the characters had emotional lives led to cries of "Soap opera!" and some took great umbrage at the Doctor kissing Grace. Compared to what had gone before, the TV Movie is quite shocking in how grown-up it is. But this development was inevitable – all of television was moving in the same direction, you can see *Doctor Who* beginning to move in that direction in the final few stories of the 1980s, and if *Doctor Who* had been on the air during the early 90s it would have continued along that path, just as it did in the *New Adventures* novels. The TV Movie is merely an intermediate step; when the TV show returned in 2005, all the things that seemed so shocking about the TV Movie were part-and-parcel of the twenty-first-century series; the Doctor and his companion have a romantic relationship and sometimes kiss! People refer to having sex and make jokes about it! The Doctor has an emotional reaction to the people he meets!

It's worth noting, however, that the movie doesn't establish the Doctor as heterosexual – there is nothing to suggest he has any sexual desire for Grace, merely that he is a passionate, impulsive figure who is capable of platonic love – the same sort of 'best friend' affection that the Third Doctor felt for Jo in *The Green Death* (1973) and the Twelfth Doctor feels for Clara in *Hell Bent* (2015). (That said, the second kiss does last an awfully long time – we cut away to the Master and Chang and when we get back to the Doctor and Grace they're still at it, so who knows?)

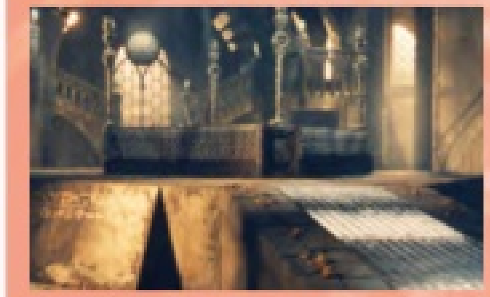
The TV Movie's innovation is that, for pretty much the first time, a character is allowed to fancy the Doctor to the extent that they want to shove him up against a tree and snog his face off. It's one of the main things that marks the twentieth-century TV series out as a children's programme that, even when the Doctor is as young and handsome as the young, handsome Peter Davison, nobody ever seems to have the slightest sexual interest in him. Villains can lust after companions but companions can't lust after Time Lords, almost as though the Doctor is surrounded by some sort of desexualising perception filter or the TARDIS is telepathically projecting a 'don't go there, he's not interested' field. Whatever it is, it has been most emphatically switched off in the last decade or so. Grace may have been the first to think that the Doctor was "the right guy" but she wasn't the last.

The TV Movie is also surprisingly violent, particularly if you are watching the uncut version. Considering that Segal and Jacobs get the tone spot-on the rest of the time, the street gang gunfight at the beginning is a curious misstep. What is particularly surprising is that it is even there; you might think it was included as a sop to bloodthirsty American audiences, but actually Fox's notes on the script ►

WHAT ABOUT ALL THOSE GLORIOUS PREDICTIONS?

What the TV Movie gave to the *Doctor Who* universe...

Chang Lee and Grace are brought back by regeneration energy – it seems so obvious now!



THE EYE OF HARMONY

Having previously been established as a black hole located beneath the Panopticon on Gallifrey, the TV Movie established that there is also an Eye of Harmony inside the TARDIS – providing a useful explanation for how it could keep going if Gallifrey was destroyed in, say, an intergalactic Time War. The Eye would later be seen in all its glory in *Journey to the Centre of the TARDIS* (2013).

"THE DOCTOR IS HALF-HUMAN!"

Despite being unpopular with some fans, the Doctor's assertion that he is half-human (on his mother's side) has never been contradicted in the modern series – or indeed in the twentieth-century episodes. Missy pointedly notes to the Doctor that "Everyone's a hybrid," in *The Witch's Familiar* (2015) – after all, she was privy to the events of the TV Movie first-hand. Ashildr also suggests that she knows about the Doctor's half-human lineage in 2015's *Hell Bent*.

THE KISS

Ever since the TV Movie the Doctor has become very much a kissing person, locking lips with Rose, Jack, Jackie, Martha, Donna, Amy, Rory, Clara, River Song, Madame de Pompadour, Astrid, Joan, Lady Christina, Queen Elizabeth I, Idris, Jenny, Tasha Lem and Missy. No-one seems to mind so much anymore.

OMG!

The TV Movie lowered the bar in terms of expletives permissible in the previously decorous universe of *Doctor Who*; 'crap' hasn't been heard since, but it's rare now for an episode to go by without somebody exclaiming "Oh my God!"

REGENERATION ENERGY

Stories such as *Let's Kill Hitler* (2011) and *The Magician's Apprentice/The Witch's Familiar* (2015) have established that regeneration energy manifests itself as a golden 'pixie dust' which can be used to restore somebody to life, thus neatly explaining how the TARDIS saves Grace and Chang – by using the regeneration energy the Master had absorbed from the Doctor.

MOTORCYCLE INGRESS

In 2013's *The Day of the Doctor* Clara rides a motorcycle in through the doors of the TARDIS, repeating a feat first observed in the TV Movie.

SKARO

The Daleks' home planet had apparently been destroyed in *Remembrance of the Daleks* (1988) but the TV Movie brought it back (no doubt due to some timey-wimey rejigging of history) so it could make subsequent appearances in *Asylum of the Daleks* (2012) and *The Magician's Apprentice/The Witch's Familiar* (2015).

"MY SONIC SCREWDRIVER!"

Last seen smouldering in 1982's *The Visitation*, the Doctor's gadget of choice made its return after 14 years in the TV Movie, and it would go on to prove indispensable in the twenty-first-century series.

"THE TARDIS LIKES YOU..."

The TV Movie establishes that the TARDIS is "a sentimental old thing" which is capable of having an emotional attitude to its passengers, an idea developed *The Doctor's Wife* in 2011 and elsewhere in the modern series. The control console also consists of outdated Earth technology, including a handbrake, an idea carried through in its 2005 and 2010 variations. On a visual note, the TV Movie introduced the idea of the TARDIS' central control column reaching right up into the roof of the TARDIS – a design feature which has endured for the next three TARDIS interiors.

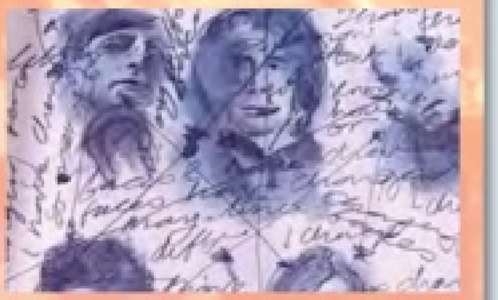
THE TITLE VORTEX

The TV Movie's title sequence, featuring the TARDIS spinning through a computer-generated wormhole, is not only an update of the title sequence used in the 1970s, but turns out to be remarkably similar to the title sequence first seen in 2005. The TV Movie titles also made a brief appearance in the 1999 *Comic Relief* sketch *The Curse of Fatal Death*.

WINDY LANDINGS

Before the TV Movie, the TARDIS would arrive and depart without creating even a gentle breeze; nowadays its comings and goings are frequently accompanied by a powerful gust.

And most importantly of all...



THE EIGHTH DOCTOR

For a while, it looked like the modern series might be taking a 'neither confirm nor deny' approach to the Doctor's 1996 incarnation – until he appeared in sketch form in *Human Nature/The Family of Blood* (2007) and as a flashback in *The Next Doctor* (2008) and *The Eleventh Hour* (2010), followed by a glimpse of his coat-tails in *The Name of the Doctor* (2013) and finally his return in his own adventure, *The Night of the Doctor* (2013) before taking his rightful place alongside the other incarnations in *The Day of the Doctor* (2013).

included concerns about the level of violence. The BBC was also concerned that the finished programme should constitute 'family viewing' while BBC Worldwide was keen to make sure that the video would receive nothing stronger than a '12' certificate. The surprise is not that the BBC had to cut out the violence, but that it was there to cut in the first place, and even then, the level of realistic horror in the show seems to have resulted in it being scheduled in the unprecedentedly late slot of 8.30pm (meaning that the closing moments are the latest time a *Doctor Who* episode has concluded, at 9.53pm – and on a school night too).

The sense of humour is also more adult; it's hard to imagine the twentieth-century series, particularly during its prudish 'no hanky-panky in the TARDIS' phase, including the moment where Bruce's wife thinks he wishes her to call him "Master" as part of a kinky sex game. But it's frankly not hard to imagine that sort of gag turning up in a modern episode.

It seems that, despite the best intentions of Segal and Jo Wright, the finished movie was not for 'family viewing' but was more akin to Fox's other shows for a 'cult' audience like *Sliders* or *Space: Above and Beyond*. That's how the TV Movie was promoted in the US, as a 'sci-fi phenomenon' with the ad-line, 'Time Waits For No Man – Except One'. Which brings us to the final way that the TV Movie has influenced the modern series; in the way it was promoted.

The success of the TV Movie in the UK laid the foundations for *Doctor Who*'s return in 2005.

> **'Like *Rose*, the TV Movie got almost everything right, was a fantastic story and a huge success.'**

The big difference is in the approach taken to the *Doctor Who* 'brand'. The fact that it was an established series with a heritage was considered its strongest selling point; in the US the trailers promised new viewers that they would be getting the chance to see a show that had already been a worldwide hit for 30 years, while in the UK the trailers used the tagline, 'He's Back – And It's About Time.' What these campaigns have in common is that they are stressing that the show is not a bran-new product but revival of an existing brand; the difference is that the UK's campaign is trying to play on the audience's affection for the show's glory days, and that they had missed it during its absence, as a selling point. You can see the TV Movie's many 'kisses to the past' as an attempt to consolidate that branding, to exploit that affection, from utilising a variation on the Jon Pertwee-era logo to opening with a CGI rendition resembling the Tom Baker title sequence. This reflects BBC Worldwide's ambition for the movie, that it would not just lead to a new series but would also increase the value of the property as a whole. It marks the beginning of the modern era where a TV show is not merely a TV show, it is a 'franchise'.

It's hard, though, to see how the promotional campaign was meant to appeal to people who had no previous knowledge of *Doctor Who*, particularly younger viewers who might be turned off at the thought of watching an old series. This is best demonstrated by the way the movie was promoted in the *Radio Times* – for all the excitement of a new Doctor, in a bold new era, they couldn't help themselves from doing a double-page spread of the disembodied heads of the previous Doctors floating in a void. Imagine if *Coronation Street* was promoted the same way, with the disembodied heads of Annie Walker and Stan Ogden! The point is, not only is the show's heritage a distraction, it sends out the message that 'to understand the movie you need to know that Colin Baker was the Sixth Doctor from 1984 to 1986 – if you don't know that then you needn't bother watching'.

But then again, you might think that things were very different in 2005. But the truth is, the promotion of the modern series wasn't really so different. On the afternoon that *Rose* was broadcast, a BBC One documentary *Doctor Who: A New Dimension* gave us a potted history of the eight previous Doctors to date (narrated by the Tenth Doctor-in-waiting, David Tennant!). Newspapers and magazines inevitably featured rundowns of all the old Doctors, and speculated how the new one would compare. *Blue Peter* didn't inform its young viewers about a 'brand new' drama that they might be interested in – it gave them the whole history lesson! For all the fact that the Christopher Eccleston-fronted show didn't use the tag-line, 'He's back, and it's about time!', and everyone was saying things like 'This has to stand on its own merits as a brand-new show,' in reality no-one was left in any doubt that this was the long-awaited comeback of a beloved and already-long-lived TV success.

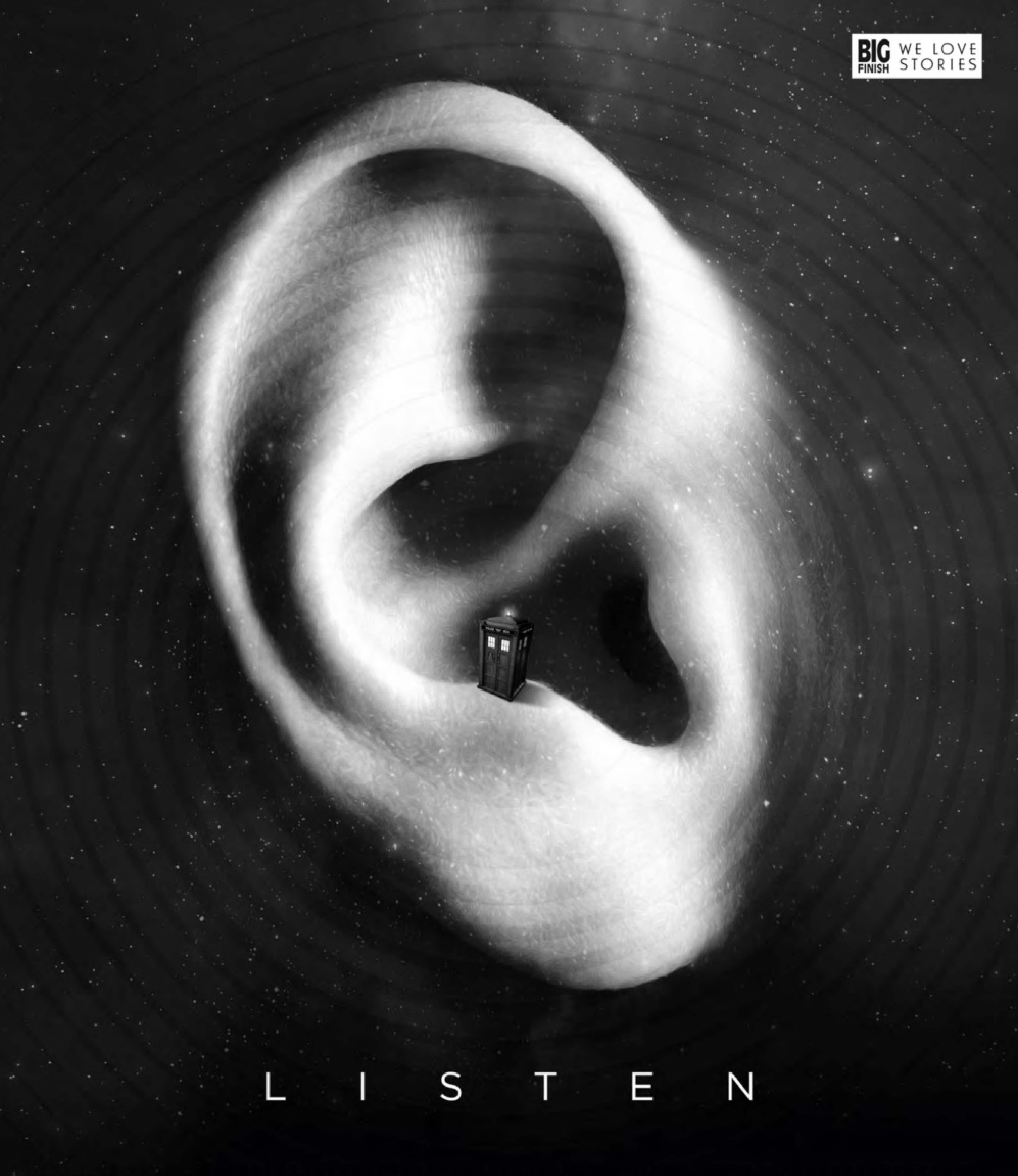
Philip Segal – the driving force behind *Doctor Who* – pictured with his two stars in 1996.

Like *Rose*, the TV Movie got almost everything right and, most importantly, it was a fantastic story and a huge success. A success which not only paved the way for the show's eventual return but which was an essential *part* of it. If the TV Movie had been a ratings failure in the UK, it would have demonstrated that even with a major star and a budget of £3 million the public no longer had any interest in *Doctor Who*. If it had failed to capture the show's spirit, then it would have discouraged anyone from bringing it back; instead, it had the opposite effect of inspiring a whole wave of creativity and renewed efforts to relaunch it as a TV series.

And if the TV Movie hadn't been made at all? It's hard to see how that would have led to the TV series coming back any sooner. The fact that it was made was a sign of the BBC's faith in the show, particularly that of BBC1 controller Alan Yentob and Tony Greenwood at BBC Worldwide, as well as the sheer determination of Philip Segal and his unshakeable belief that *Doctor Who* had not had its day. If it wasn't for him, then if *Doctor Who* had returned at all it would have been as a missing-the-point film or a backwards-looking Special made for the home video market, like the abandoned *Dark Dimension* project. Neither of these would have secured a future for the show. Much more likely, though, is that without Segal, nothing would have been made and *Doctor Who* would have remained an object of nostalgia, of interest only to a diminishing coterie of fans. Of course, it's possible that the 2005 revival would have happened anyway, but without the success of the TV Movie to show the way – it's difficult to say whether it would been given the same budget or the same level of promotion. If it hadn't, it's unlikely it would have achieved the same level of success.

Philip Segal may not have achieved his dream of bringing back *Doctor Who* as a full-time TV series, but with the TV Movie, he made it possible for others to do so.

He is the man who saved *Doctor Who*. **DWM**



BIG FINISH WE LOVE STORIES
LISTEN

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS (word marks and devices) and Cybermen are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by BBC Worldwide.

POSITIVITY TINGED WITH REALISM

Time waits for no McGann... except one! **DWM** catches up with the Eighth Doctor himself – Paul McGann – to celebrate his 20th anniversary...

INTERVIEW BY **TOM SPILSBURY**

By the mid-1990s, *Doctor Who* was an ex-series. It had a start date and an end date. If there had been an actual tombstone, we'd have been able to read it for ourselves, set in stone. 'Here lies Doctor Who, who lived for 26 glorious years, adopting seven different faces, from 23 November 1963 to 6 December 1989. RIP.'

Despite the ongoing efforts of Virgin Books, independent video producers, fans across the world, and this very magazine to keep the Doctor's spirit alive, facts had to be faced. *Doctor Who* had ceased to be. It was dead.

But then, one day, it wasn't.

"I came back to life before your eyes!" cried the Eighth Doctor (yes, suddenly there was an *Eighth!*) in the 1996 TV Movie. And in that moment, *Doctor Who* became not only the show that came back to life, but the show that could never truly die.

That was 20 years ago, and **DWM** has sent out a message to Doctor number Eight – 56-year-old actor Paul McGann – to see if he knows where all that time has gone. After all, as the American tag-line of the TV Movie reminds us, 'Time waits for no man... except one.'

"Maybe it's a sign of middle age, or just getting old, but one always feels surprised at how quickly 20 years can fly by," says Paul, who's chatting to **DWM** by phone from the set of a new movie he's making with writer/director Joe Ahearne in the West Country. "It seems like yesterday. If you'd have said 'ten years', I'd have said, 'Yeah, that's about right.' But it's actually 20! I remember every bit of it. It's an anniversary, isn't it? We love anniversaries in magazines, and we love anniversaries on the telly."

We're chatting to Paul on Tuesday 9 February 2016, exactly 20 years since he was shooting scenes in the TARDIS control room, according to our copy of the TV Movie's schedule. Although the project had been reported on in **DWM**'s pages for some months during the latter part of 1995, there had been an air of rumour and 'We'll believe it when we see it' about the proposed film. But then Paul's casting was suddenly confirmed in a BBC Worldwide press release on Wednesday 10 January 1996, by which time he had already flown to Canada to join the rest of the production team. Suddenly it was all go! It was real! After all the rumours and false starts, the TV Movie actually all seemed to happen very quickly – with the finished film on air in May. Did it seem like such a whirlwind for you, Paul?

Paul McGann on the hospital set in Vancouver.

"Once the production had started – once it was agreed that it was going to happen – we got swept away to North America, and it was over in the blink of an eye really," Paul says. "So you're right; there was a real momentum to it. But in the year *before* we went out there... I was first approached and persuaded to do it, particularly by Phil Segal [the TV Movie's executive producer], and there was a kind of phoney war atmosphere... 'Is this really going to happen?' It was necessarily quite quiet and ►

> "It seems like yesterday. If you'd have said 'ten years', I'd have said, 'That's about right.' But actually it's 20! I remember every bit of it..."

The new Doctor stands inside his impressive new TARDIS.

MAIN IMAGE © Mark Bryan-Brown/Radio Times

◄ secretive, and it seemed so slow in those months. But as soon as it was a yes, and there was an announcement, we were out there pretty quickly, and back home pretty quickly too."

Was it what you expected?

"It was a pilot," Paul considers. "I hadn't shot a pilot before, and I've never shot one since. But I'm guessing they're pretty much all the same, in the respect that it's 'Will they, won't they? Is this going to go? Is it *not* going to go?' And then suddenly it's happening, and then suddenly you're back home again and it's over."

You mentioned the uncertainty of whether it was going to happen or not – were you aware of the wrangling between the various interested parties? The film was a co-production between BBC1, BBC Worldwide, Universal and Fox.

"As I remember..." he says, pausing, "before I got out there, not that I wasn't interested in the politics of it – it *might* have been interesting – or the shenanigans in the background, but they tend not to trouble the turn with that kind of thing. We're pretty much the kids, and they're the grown-ups, in that regard. They tend to keep it from you – and that's probably not a bad idea.

"I was mostly dealing with Phil Segal, and he's got a particularly good manner in that way. Good producers like Phil create an atmosphere on the set almost in their own image. If they're good people – it they're optimistic, positive people, like he is – then that tends to be the prevailing atmosphere, which it was on this shoot. Also, he was good at keeping the bulls*** and natural politics of things at arm's length – or at least away from us. When you're an actor, it tends to be like that, unless you *want* to involve yourself in it."

From the way Paul has been speaking, it sounds like Philip Segal was a huge factor in convincing him to do the film in the first place? Paul is quick to agree.

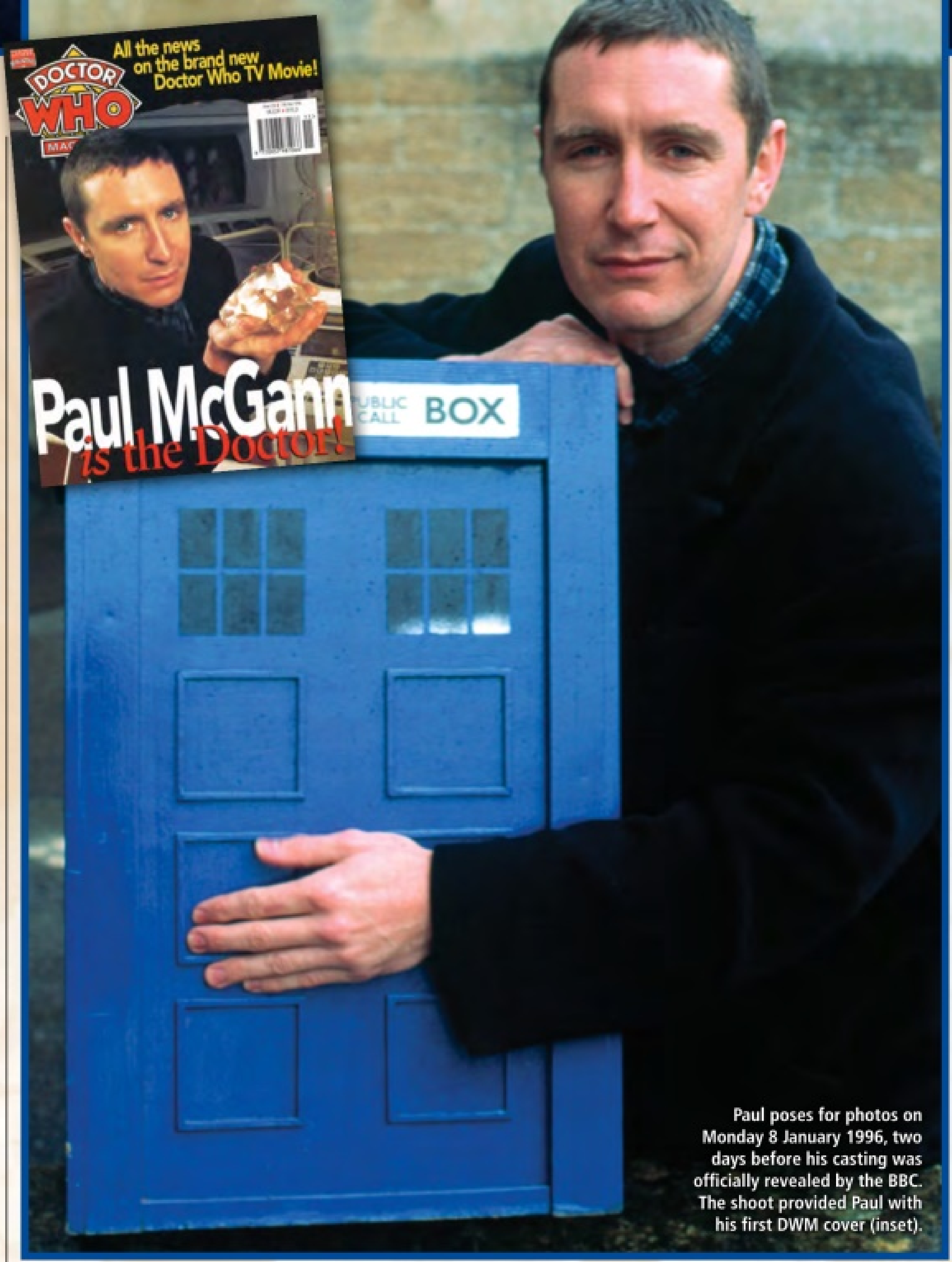
"I can only speak personally, but Philip was at pains from the outset, when we spoke about anything, to try to get me excited, to try to share his enthusiasm for it," he says. "Which had, let's face it, got the thing going in the first place. Myself and Daphne [Ashbrook, who played Grace] and Yee Jee [Tso, who played Chang Lee]; he personally impressed on us just how important this thing was. This was going to be our shot. Of course there are no guarantees. This was a pilot. There are no guarantees, even if you're as super enthusiastic and optimistic as he was."

What, then, did you personally feel were the chances of the project going to a series?

"There's never a guarantee. You work on the pilot, but you work in a slightly unreal atmosphere of positivity tinged with realism. The reality is that you ain't going to go to a series, cos nine out of ten don't get made. So despite you saying 'Oh yeah, we're all going to be back in September, and this is what it's going to be like when we shoot the first series...'"

You know the reality is that you won't?

"Well, of course you *want* to stay positive, and that's the only way to work, in that spirit," Paul shrugs. "I remember over the weeks that we were there, nobody spoke about the reality of the situation that *probably* we won't go. Nobody would say that of course, and why should they? The odds are absolutely stacked against you. And all of the market research, and all of the pre-planning and guesswork that goes into these things, while it's enough to convince people to get on board and for money to be spent, of course again there's no guarantee. You can't rig the ratings. And of course, that's what happened in our case."


All the news on the brand new Doctor Who TV Movie!
DOCTOR WHO
Paul McGann is the Doctor!
PUBLIC CALL BOX

Paul poses for photos on Monday 8 January 1996, two days before his casting was officially revealed by the BBC. The shoot provided Paul with his first DWM cover (inset).

"I suppose it's fair to say that I was persuaded without a script. I was persuaded by the *potential* of it."

But you had to make a big commitment to it before you even shot a frame?

"That's the understanding, yes," he says. "I think it's pretty standard. The contract that you have to sign, even just to shoot a pilot, means that you understand that if it goes to shoot, you belong to them for the mandatory period of five years, or whatever it was. For five or six seasons. Of course, it's one-sided. If it *doesn't* go, then you're out on your ears! There are no obligations. That's exactly what happened to us. But we travelled there expectantly and we worked positively. We're all professionals, so that's what we did. And we *enjoyed* ourselves, that's the main thing. We had a hoot! And why not? But working in the arts, you never know what's around the corner. I never know what's six or eight weeks ahead..."

But isn't that uncertainty part of the appeal of being an actor?

"It might have had an appeal to start with!" he laughs. "When you're 21, 22, 23, it feels almost rebellious and slightly reckless! I think when you start to try to raise a family, or pay a mortgage, it ceases to have that reckless appeal. I wouldn't mind knowing six months ahead, where the next pay cheque might be coming from..."

Elsewhere in this issue, Jo Wright, the BBC's executive producer on the TV Movie, says that she essentially charmed you into agreeing to sign the contract. Is that how you remember it?

"Ha! Well, they have to sell these things to you," he acknowledges. "In the case of myself, my kids were babies, so it was a consideration. It's a decision. If you're not married and you haven't got a family, that's one thing. Potentially, in that case, you're relocating, you're moving to North America for two, three, four, five, six years, that's one thing. If you've got kids, of course the kids have got to go to school. It's a big decision and at that time, me and my wife must have sat down and really looked at it and thought, 'Is it worth it?' And we went for it.

"When I say *we* went for it, you have to do it as a family. When we were out there during the shoot we were given information about housing, local schools, that sort of thing... which adds to the slightly surreal atmosphere. You're never sure, but you'd better check the schools out anyway, and the big houses down the street and across the bay. Just in case! That's how it is. Conversely, and this is pretty standard for anyone working in the arts, something almost happens; 'Oh I was nearly in that... That nearly took off... We nearly got that green-lit... I was in that thing, but only in it for four months and all my stuff was cut out...' It's just a way of life. That's showbiz."

So the way it turned out didn't particularly surprise you, in the end?

"No, there was nothing unusual about the way it turned out. But you talked about Jo Wright – and those people that worked at the BBC... being Brits, particularly Jo, they became temporary friends. Allies. These were the people that persuaded you to get involved and the people that you listen to. I remember being curious. In a sense, Jo represented the BBC, and I was aware after talking with Segal that of course the BBC had got rid of *Doctor Who* just a few years before. You couldn't help but be curious as to why they were putting their toes back in the water so relatively early, quickly."

It wasn't really that long after Sylvester McCoy's era had come to an end...

"Well, it was only five years," he agrees. "You probably know more than I do about that interim. What was the state of play during 1993, 94? Who at the BBC was involved in the idea of trying to get it off the ground, say in North America, when they'd just so recently got rid of it?"

So at what point did you read the script?

"I read in late 95, maybe...? To be honest I can't remember now. I read with John Hubbard, as did my brother and a few others. We were sent three- or four-page scenes. I never saw a complete script. I don't even know if there was one at that stage. But the material that John and I were reading was different [to the eventual movie script]. I couldn't tell you when exactly Matthew Jacobs came on board."

The scenes that Paul auditioned with were written by John Leekley, but the eventual film was scripted by British writer Matthew Jacobs, who had to temper his script to try to keep all the various interested parties happy.

"I saw Matthew again only a few months back and we talked briefly about 20 years ago," Paul reveals. "I think he said that he came on quite late in the day as a writer on it."

And did you like the script? Was it even in a finished state by the time you started shooting in Vancouver?

"Well, I didn't read the script and say, 'I've got to do this,'" Paul admits. "That happens rarely anyway, although it's lovely when it does happen and it's successful. So I suppose it's fair to say I was persuaded without a finished script. I was persuaded really by the potential of it. I suppose we all were. A pilot is a pilot, and I think what was unusual about the 96 Movie script was that it was a pilot for something which had already had a life before.

Working with a mate! McGann and McCoy get ready for the big changeover.

"Phil did as much as he could. I remember talking to him about this aspect of it, that it was an awkward one, but it didn't dim his enthusiasm for it at all. But he said the pilot's going to be weird because the function that it's going to have to fulfill is even more awkward than pilots tend to be just by their nature. Pilots or first episodes of a series are establishers. Things have to be introduced. You might give it your best shot to start with. But with the *Doctor Who* movie, there were two different audiences we had to appeal to."

The appearance of Sylvester McCoy was specificially more for the British audience rather than the American one, wasn't it?

"Well, yeah... I mean, this is pretty reductive as a view, but it was trying to locate and appeal to an American audience which they were convinced existed, while at the same time not completely putting the noses out of joint of the established audience back home, so to speak, that had followed it for 20-odd years. Being this kind of pilot, there were certain iconic things which it had to do. We had 90 minutes, which is a good length, so there was plenty of time. The script was very good. The story idea was good; you could see the potential of it. There was a lot of money spent on it as well, don't forget; for the price of that you could have made two low-budget features back home."

To this day, it's still the most expensive single episode of *Doctor Who*.

"It probably is!" Paul laughs. "By volume. So they really did go for it. But there was the risk, in trying to perform the dual feats, of appealing to this new audience, while entertaining and appealing to its established audience, it might fall between the two. And it kind of did," he sighs. "It never quite pulled off either. Of course, there were people back home who were just glad to see anything – *anything* – new because there'd been nothing for five or six years. Certain other people were a bit dismayed by it... it was too American, Americanised? But it's all about opinions in the end. People are probably kinder now, or at least better disposed towards it, because we know what happens after. It was part of something, perhaps, that made sure the television series eventually returned in Britain."

Looking back with hindsight, the TV Movie certainly feels much more of a piece with what was to come – notably the romantic aspect, for example, which seemed to annoy some fans in 1996. But now, in 2016, surely very few would raise an eyebrow...

"I think *Doctor Who* audiences are pretty savvy, and some of them are very possessive," he laughs. "They take a lot of it to heart! I don't think I ever read the reviews of it, I tend not to read reviews of things, although I am kind of familiar with the criticism. It didn't do too badly, I don't think, because it was an attraction. A novelty."

Did you watch it when it went out on BBC1?

"No, no," he says. "No. No. I don't think I sat down and watched it. That's just the way I've always been. I've always been a bit shy of it, really. I don't watch stuff. When it goes out, I tend to hide in the other room. Maybe it's just a superstition I have? I'm like a lot of performers. We don't mind doing these things, we love it. But sitting there watching them is a different thing entirely! It seems like torture!"

You talked just now about the perceived Americanisation of the TV Movie, but it seems that in the film your character is very much portrayed as this ultra-posh English 'Mr Darcy'-type character; almost an American idea of what a British fop should be like. Do you think there's something in that?

"That wasn't something that was pointed up," he considers, "but it was definitely there, at least in the pilot. It's abstract now, but one of the reasons I was persuaded that it would be a good idea to do it, and one of the consolations of going through and making the pilot and going through all that crap in the first place, was that if we were successful, Segal convinced me that the nature of the scripts once we got to series would be a whole lot different. We'd have a lot more latitude and we could take the character into new areas. Freed, as we'd be from having to perform these establishers, we could get into the meat of it, which was tantalising.

"In character terms, he would ask me, 'What do you think of this and that?' It was an education for me, because although I'd watched *Doctor Who* as a kid, I wasn't steeped in it like he was. He had to give me books to read."

But did you have enough time to read *Doctor Who* books before you had to get in front of the camera anyway?

"There was enough, but there wasn't a lot of time, no," he concedes. "It was quick. I do recall conversations even throughout the shoot, once Daphne had arrived and once we'd shot things, ►

Screenshots from Paul's *Doctor Who* audition.

◄ about where it might go. I remember feeling optimistic then, and thinking if we can just get through this technical bit, if this works, this is what we're going to do. This'll be great.

"Of course, getting to Vancouver... Vancouver in those days did a lot of doubling for Los Angeles or East California, it was a good place to work. It looked like the States, but it wasn't. It was a bit easier to get around, and probably a bit safer as well. But it had the added advantage of being just far enough away that nosey execs and LA types wouldn't mind us amateurs turning up and getting in the way. I think Segal liked that idea. We felt that, 'If this goes, and we stay here, this would be a cool set-up.' It felt like a decent place to work, a decent place to live. *The X-Files* was shooting there too. So it was full of promise, the whole period. I just remember having a good time. When you look back at things, the ones you remember fondest are the ones you had a good time on.

"It's difficult to watch things you've been in because it's difficult to watch them as a story. You look at it and you go, 'Oh yeah, I remember that day, we did that thing,' and what we did that night or the house we were in. You can't watch them as a movie. I just remember we had a hoot. We were cold, but we were thrown together. I wasn't steeped in *Doctor Who*, but Daphne had never even heard of it! And she found herself on the set and was literally saying to McCoy and me, 'What is this? What are we doing?!' McCoy and I spent two or three night shoots giving her the short version of the last 30 years. She was going, 'Wow, you're kidding!' And now she's one of the biggest fans around."

You've not done too badly yourself, Paul! You must have absorbed a lot just through doing all the Big Finish audio stuff, plus the conventions and getting to know all the other Doctors and companions...

"Well, McCoy I knew anyway, socially and through friends," Paul points out. "I'd known him for a few years and I loved him and I trusted him. Having him as back-up and him watching my back a little bit, really helped. He was a really reassuring presence. McCoy's a great presence anyway. He's a great person to work with."

Did he say to you, 'Even if it's just this one thing, it's never going to go away'? Did he warn you that **DWM** might be phoning you in 20 years to ask about making the film...?

The two doctors! Grace and the Eighth Doctor undertake a race against time...

"Daphne had never even heard of *Doctor Who*! She was saying to McCoy and me, 'What *is* this?!'"

"Markedly, I don't think *even* McCoy ventured to go as far as to say that! Like it's a superstition. We all know it, but no-one's going to say it. We never had that conversation. McCoy would never have said, 'Look, this probably isn't going to happen.' But I remember we did have conversations where he said, 'Do that thing you do, make it your own.' It's an unusual thing to do. I know David Tennant and Matt Smith said the same thing. Anyone who's ever tried it. It's an unusual brief for an actor. You're stepping into the shoes of people that have done it before. Even if you're the most confident actor, it's still a bit of a trial. You're thinking, 'Oh no, they really loved him, they're going to hate me.' Matt Smith took a few months to get off the ground. Even Capaldi's taken time. Brilliant actors. Because it's just the nature of it. I remember thinking at the time, 'Better men than I am have tried this.' You can't help it. You just hope it works. But McCoy was very reassuring and funny about it."

Doctor Who has clearly become a part of Paul's life in ways which he might not have expected 20 years ago. Is he happy with the position it has taken?

"At the time you've got no clue about it whatsoever, even though I knew McCoy," he considers. "They can only tell you so much. And of course, my agent at the time was Janet Fielding!" Janet had played the Fifth Doctor's companion, Tegan Jovanka. "She was there! She came over for the first few days – to check the hotels were okay! – and even she could only really *allude* to the weirdness. But really, until you experience it yourself, there's no-one who can explain what it's like – what it's like to be in the chair, in the kit."

Did Janet or Sylvester try to give you an idea of what it might be like, anyway, though?

"Well, yes," he says, "and I do remember thinking, 'You might say this to me McCoy, Janet – I know what you're alluding to, but this is going to be different because we're not in London. We're in *Canada*. It's going to be a different audience. This is a different time now.' There was a newness about that. And although people wouldn't be so pointed as to say it, *Doctor Who* was a bit of a busted flush. Segal would never have you believe it, but it was a bit passé. It had been booted into the long grass. Maybe I'm just projecting what I think about it now on it, but at the time, I remember thinking, 'This is just going to be what it's going to be.' Nothing prepares you for it. I know now what I didn't know then, that if you get involved

On the run from the law!

in something like *Doctor Who*, even if it's only for six weeks like in my case, it doesn't matter. Even if it had only been six days, or one day, you're in it. You're in the mythology. You're in the loop. My son Jake did a couple of the Big Finishes, and he's got his own Wiki page! But that's what it is. It's got its own world, its own momentum. You don't know how you're going to react or come to terms with it."

And how do you feel you have come to terms with it?

"I think in my case, I've got away with the publicity side of things, when you think about how all-encompassing it must have been for Tennant," he replies. "And the others, really, bearing the brunt of it. Those actors that have played it, like Capaldi playing it now... I never had to endure what they've gone through, simply because they're doing it full-time. I've had it really easy. And because they're on it all the time, and because it's playing somewhere all the time, they're recognisable, whereas I can slip under the radar pretty much. Even among Whovians. Because I'm the lesser-spotted! I was hardly in it. I don't mind it at all, honestly, it's the way it's happened. And when I go to the fan shows here, it's great, because are so enthusiastic – particularly since we did that six-minute TV ep [2013's *The Night of the Doctor*]. It's put me back in it."

The Night of the Doctor was much celebrated by fans for finally giving Paul a second on-screen outing as the Eighth Doctor. When showrunner Steven Moffat asked you about the possibility of doing that, did you feel you had a sense of duty towards Nick Briggs and his team at Big Finish to see what they made of the idea?

"Well, people like Nick have a real view of it," Paul says, emphatically. "They know Cardiff, and they know Big Finish, and they know the circuit, such as it is. And Nick's cool. So it's a privilege to be able to ask the advice of people like that, because you'll get good advice. But it's also quite rare. I wish I had people like that to ask about everything! I'm lucky. I knew the answer anyway, but I just wanted to hear him say it!"

Paul reveals that he's noticed another side-effect of *Doctor Who*'s recent success.

"A lot of the fans I talk to face-to-face with in North America are young – *really* young," he says. "These are the fans that Phil Segal dreamed about 20 years ago. They're the constituency he rather hoped existed. It seems mad now, thinking about it. Now, you'd think that the drive and the engine of the fandom is in North America. So Phil should feel vindicated. He was proved right about it! I think overall people are a lot kinder now about the 96 venture, because of where it sits. Now we know what happened ten years after and the fact that it came back, it looks better now."

Here at **DWM**, we've noticed that there are now young *Doctor Who* fans who have grown up watching David Tennant and Matt Smith episodes, but are now discovering the TV Movie now for the first time – and loving it! Paul seems pleased by this notion.

"It's funny, isn't it? To people of the same age as the movie, it must look strange now... Although, we shot it on film of course, so that's probably one of the reasons it still looks okay. It's a movie format. So when they call it 'the movie', it's not actually a misnomer. We did shoot it on 35mm. It looks good. Technically it stands up. And aside from being a good yarn, 'ten minutes to midnight,' and all that kind of caper, that's fine, that all works... that could work again!

"And with the characterisation, they were onto something. He was an amnesiac, literally only just come back from the dead, in a morgue... it's a neat idea, it's a superb idea. He doesn't know who he is... It's still a good idea that. I think we'll be seeing that one again, or variations of that one used again and again. It's something I always enjoy as an actor; playing the kinds of parts where you don't have to give it all away, and where you can keep a lot in reserve. So that worked. I think it did work. As a standalone thing, it was pretty good. And I'm not surprised now that people can watch it who have never seen it – who were too young to have seen it – and think it's pretty good.

Paul returned to play the Eighth Doctor on screen in 2013, shooting his regeneration scene – but not into the Doctor you were expecting...

"Those of us who were involved in it, when on the occasions that we do get to meet and talk about it in front of an audience, even four or five years ago... we met in North America, or was it in London, I can't even remember anymore... Phil Segal was there, and Yee Jee was there, and Daphne was there, Eric Roberts was there... we all met and there was a proper reunion and we talked about it, and I think the feeling then between us, and the audience agreed, was that yes, flawed it might have been, and a long shot it certainly was, and in the end it failed its chief function which was to go to a series, *but*... all things considered it was a good idea and it played its part in restoring the momentum enough. It kept *Doctor Who* going. Ten years later, it came back. And Russell T [Davies, showrunner 2005-10] gave the nod, in subtle ways, to it. He admitted that it had played its part."

Not that we suppose it ever kept you awake at night, but were you ever worried – for want of a better way of putting it – whether the TV Movie 'counted'? That it was considered part of the official history of the show? Basically, that you hadn't been forgotten by fans?

"Yeah, you know, I was really ignorant of what was canonical and what wasn't," says Paul, who clearly needs no prompting of the word 'canonical'. "I was trying to bone up just on the mythological aspects of the idea and the series. I hadn't even got into fandom. I had no idea. If you'd have said to me, 'It's canon,' or 'It's not canon,' I wouldn't have known what you were talking about! I didn't have a clue, and why should I?

"But I soon came to know, soon afterwards what was allowed and what wasn't, and just the strength of feeling that certain sections of the fandom, certain kinds of fans had, the real heartfelt and often serious fandom that existed."

What then, did Paul make of the more serious side of hardcore fandom?

"Well... I thought they'd all say, 'We don't want to talk about this – you're in the wilderness with Peter Cushing!' There were a few years where I thought, 'Well, this is going to be the fate of this.' I thought I could be struck off!"

So you were aware of the Peter Cushing movies and what their perceived status was among *Doctor Who* fans, then?

"Well, listen, I'm old enough to have seen the second Cushing movie when it came out," he says proudly. "I saw it as a seven-year-old and was thrilled by it. I think I might have made the mistake of mentioning it around some people! But it was the first time we ever saw Daleks in colour – I mean, come on, what was not to like as a seven-year-old?! I even remember where we saw it, in The Futurist in Liverpool. Anyway, there was a time I thought, 'Ahh, that'll be the fate of Grace and the Doctor.'"

But that's not the way it turned out...

"I always joke with the fans when I'm at some of the conventions, that I've collected all the publicity photographs, and I've now been doing these shows long enough. You've only got to look at the photos – the composite ones – and there's Eccleston and there's Matt, and there's a few of the others, but for a while you *never* saw the Eighth Doctor. He was never on them. There was no need. And then, around five or six years ago, he began to sneak into the background – like the schoolkid who missed the school photo! There he is the background. Nowadays, after a couple of jammy turns, there are posters out there and the Eighth Doctor is *right in the middle*, right in front of Matt Smith and David Tennant! It's a little story in itself."

In *The Night of the Doctor*, you turned into John Hurt, of course – so perhaps it's now John Hurt ►

Paul is presented with a *Doctor Who Magazine* award at his first-ever convention, held to celebrate the show's 40th anniversary in November 2003.

"We've all got a shelf life. It's not going to go on forever. But it feels like there's still a bit of potential..."

◄ who's thinking, 'Am I a proper one? Do I fit in with all the others? Shouldn't I be on the fan posters?'

"Yeah! Ha! He's probably going through similar to what I went through 15 years ago, thinking, 'What was that about? Are they going to call me again? I'm staring out of the window waiting for the phone to ring.' I'm sure he's going through the same thing."

Paul made his first *Doctor Who* convention appearance at the 40th anniversary event at the Hilton Hotel in London in 2003. As those who were there will attest, Paul walked onto the stage to a rapturous standing ovation. Was that the moment where you thought, 'Oh, they all like me'? When you realised that you were – to coin a phrase – canonical?

"Jason Haigh-Ellery [of Big Finish] had persuaded me to do it, and I said, 'No, no, why would I want to put myself through it?" he reveals. "'They're all going to be horrible and scary!' Anyway, he persuaded me to do it, and I think there's a film of it somewhere, walking out onto the stage and I'm sure I look as terrified as I felt! I've found my feet with it since, I've got to say. I can do these things now and enjoy them. But it was a terrifying prospect."

So you happily admit to liking conventions now?

"I *do* enjoy them. I wouldn't go if I didn't! I really do enjoy them. Why?" he pauses. "Because most of us performers rarely get a chance to talk about the work with the people that like the work, the people that we make it for. Particularly if you work in TV and film, you shoot something and then it's out a year later. You've already shot two other things, and then, if you're lucky, you're onto your fourth other job. Doing theatre is great because you can talk to the audience in the bar straight after the gig. It's instantaneous. But with film and telly, it's not like that. Simply, it's a chance to get to talk to the people you're making it for. We don't make it for us, we make it for them. So to get a couple of days of doing that... it's a hoot."

Would you say, then, that personally speaking, that's the best thing which came out of *Doctor Who* for you? The fact that to us fans, you're our hero?

"Yeah, I guess, for one, it is," he says after a moment's thought. "It's a strange relationship and it's one that you have to respect, I think. Because it's not you, it's the character. Sometimes they're pretty disappointed, or should be, to meet you in the flesh. They say you should never meet your heroes, really. They can never live up to watch you're expecting. You see that sometimes on their faces. You can't help it! For us, whether it's Peter Davison, me, or McCoy, sometimes there's four or five of us together, it's quite surreal. It's exciting for them, but also slightly disappointing as well. There's this remove. What you have to respect is this character of the Doctor means so many different things to different people.

"While you can have a laugh at these things, there comes a point where it ain't funny anymore. You've got to be quite careful. But it's possible to really make their day. So what's not to like? I don't mind doing that. It's sociable. I mean, it's sociable for *them*. And it can be sociable for us if three of four of us are having a hoot in some nice place. I've never minded it. I quite really like it. The shows themselves, particularly the American ones, can be quite, what's the word...? More-ish. You could probably do them all the time. They're a bit of a distraction. They're a bit *too much* fun. Sometimes you don't feel like you're doing your real job.

"The long and short of it is if I'm in a place, I've got on a plane to go to a place, it means I want to be there. We don't have to do these things, but I do. I really do like it and I hope it continues. If I stop liking it, I won't do them. It's as simple as that. Having got over my strange trepidation about it, I really do like it. And it's got a life of its own. We've all got a shelf life as well. It's not going to go on forever. I'm in the slightly unusual position, even from McCoy and Colin Baker – the other classic Doctors, so to speak – in that, with the Eighth, it feels like there's still a bit of potential. It feels like it ain't quite over... Often we're subject to rumours, and rumours are only ever rumours. But because I came back to do the Doctor, it was all the proof these fans needed that there's still life in this thing."

Well, the Eighth Doctor is still you, Paul. It's not true of all the Doctors by any means, but you still look exactly the same as your character...

"Yes!" he beams. "I'm not that different. It's only 20 years since we made the pilot. And I'm younger than Capaldi, not by much, but I am. So yes," he pauses. "What am I doing?! I'm not trying to talk myself into a job! I'm just joining in. It still feels current. What makes me laugh is that I do so very little, aggregately. When you think, I shot *Doctor Who* in my whole life for about six weeks. And a few radios – and yet it's gone on, all this attention and I've had this life out of it."

Including this month's edition, you've been the main cover image for **Doctor Who Magazine** no less than 24 times.

"It's completely disproportionate! I've got away with murder!"

But *you* kept us going, Paul! We wouldn't be about to reach our 500th issue if it wasn't for you!

"Haha!" he chuckles. "Well, you're welcome! And you know what...? I don't think I've ever said this, but I'll say it now: even amid these rumours and people saying, 'I'm going to write to Steven Moffat and tell him to give you your own series,' and they tweet it... part of me wouldn't mind at all. Ten years ago, if you'd said to me, 'Would you go back and do *Doctor Who?*' I'd have said, 'Probably not. I had a good time, thanks very much, but I'm doing other things now.' But strangely, now, maybe just since doing *The Night of the Doctor*, kids will ask me to my face, 'Would you come back if they ask?' and I smile and say, 'Of course.'"

Well, this is the show where *everyone* comes back. Anything's possible.

"The material would have to work, like *The Night of the Doctor* worked," he qualifies. "That was clever and in-keeping. It would be pointless to come back and do something just for the sake of doing it. First and foremost, it would have to be a good acting job, to merit it. But I'd definitely..." he pauses again, and then laughs at the notion. "It'll probably never happen, of course! It's *always* probably never going to happen! But certainly if it did, I would..."

You've been surprised by it before, though...

"Yeah. Twenty years ago they had to really, heavily persuade me to get involved. Like I said, back then it had the slight kiss of death about it."

Here's a final question, then. Given your initial apprehension about *Doctor Who* having 'the slight kiss of death about it', what advice would you like to be able to give your younger self?

"I'd just say lighten up," he says, without hesitation. "Just lighten up about it. Because... I didn't know then that it had such a smile on its face. I didn't know that. You were saying when I first showed up to that con in London? I didn't know that it had such a sense of humour. I didn't realise! I just thought people were all over-serious about it. I was mistaken about it. So that would be my advice. I'd say, 'It's okay. You can have a ball doing it.' And I'm glad that I've found that out for myself." **DWM**

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BBC

DOCTOR WHO

PAUL McGANN • NICOLA WALKER • HATTIE MORAHAN • ALEX KINGSTON

DOOM COALITION 2

FIVE-DISC BOX SET AVAILABLE ON CD OR DOWNLOAD!
AVAILABLE MARCH 2016

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Doctor Who logo © BBC 2009. River Song created by Steven Moffatt and used under licence.

THE DWM INTERVIEW

A LITTLE EDUCATION

Daphne Ashbrook reminisces about first killing, and then *kissing* the Doctor – and how the TV Movie made her fall in love with *Doctor Who*...

Yee Jee Tso and Daphne Ashbrook.

INTERVIEW BY **SCOTT HANDCOCK**

"I was unaware of what was going on around me," admits Daphne Ashbrook, when **DWM** asks her how she came to be cast as pseudo-companion Dr Grace Holloway in the *Doctor Who* TV Movie. "I try to pay very little attention to what else is going on around me when I'm at auditions, but I'm sure they went through a lot of people for something as important as that."

Following in the fine tradition of schoolteachers Ian and Barbara, streetwise teenager Ace – and everyone in between – Grace Holloway would prove to a strong identification figure for a brand-new 90s (not to mention *American*) audience. Did she realise the significance of the role going in?

"I had no idea," she admits. "I was completely unaware of the legacy and fandom in the rest of the world. So I really walked in blind.

"However, I *had* read the script, and I thought it was an incredible idea. I loved that whole regeneration thing, I thought that was awesome... and it was also a great part! It was a really strong, funny role. There was a lot of room to find some levity and really go into places I hadn't had the chance to on film much, so I was really looking forward to that!

"I have to confess, the more flawed the character, the better I am as an actor. I don't know why that is. I guess because I'm such a flawed human being, I relate to flaws. That makes me feel safe. It helps me submit to those circumstances and conditions set up by the writer.

"Grace is one of the more healthy roles I've played. However, there were so many circumstances surrounding the character. Matthew did write some really beautiful human things for her to carry – baggage, basically – so I'm absolutely positive that that's what made me fall in love with her!"

To this day, Grace remains one of the Doctor's most grounded, level-headed and sophisticated companions: a successful cardiologist, happily settled into her life in San Francisco. We might even go as far as to suggest that, for much of the film, the Doctor is actually *her* companion...

"I don't know, man!" Daphne laughs. "I'd never say that out loud. That might be kind of a controversial thing to say. But we were certainly equals in a lot of ways, you know. She was less a damsel in distress. And I loved the fact that I got to be the character who saves the Doctor!

"I also didn't realise that I was going to be the first – and so far, the *only* – companion to have killed a Doctor," she says, before bursting into laughter. "I accidentally kill the poor guy – terrific! – so that's definitely kind of a flaw! And I had no idea the kiss was going to be a big controversy either, but I guess I was the first one to break through that barrier, if you will..."

Of course, Daphne made up only half of our heroic line-up for the TV Movie, so what did she make of the Doctor's incoming eighth incarnation?

"When I heard that Paul McGann was in it, I thought, 'Oh my God, how fun will this be!'" she grins. "The next thing was hoping we got along because we were basically shooting every single scene together – and at night! Those two elements can be a cocktail for disaster if you don't get along with your co-star! Luckily, we got along famously. It was just a gift!"

Does Daphne remember the very first time she met him?

"I remember very well," she teases. "One of the first things I did in Vancouver was have a fitting so they could start to work the costumes out. They take all these Polaroids of actors in clothes when they're doing their fittings so they can run them by the rest of the decision makers, so I asked if there were any pictures of Paul because I wanted to see him.

"They showed me this picture of him, and his hair was all really super short – plus Polaroids don't do anyone any favours – so he just looked angry," she laughs. "It was a little terrifying. I thought, 'Oh my God, he's in a *bad* mood!' So I was a little scared because I knew I was going to be meeting him shortly thereafter at the readthrough...

"Anyway, I walked into the room and there was this big table with Geoffrey Sax (our director), Philip Segal (executive producer) and Matthew Jacobs (our writer) – and then Paul! I sat down right next to Paul. He was so bugged with the fact I sat down right next to him, I found out later. He was a little shy too. But we just read this thing and had a great time, and I became fairly comfortable fairly quickly with him."

The TV Movie also featured Eric Roberts as a new incarnation of the Master (formerly Bruce the paramedic) and Yee Jee Tso and his misguided companion, Chang Lee. What did Daphne make of her fellow guest stars?

"Well, Yee Jee was a little baby," she smiles. "I'm going to call him an embryo, he was so young! There was an innocence to him that I really loved, and an enthusiasm that I loved. He was adorable. I wish I'd got to work with him more than I actually did. He was really off working with Eric most of the time..."

And how was Eric to deal with?

"He kind of came in late in the game," Daphne considers. "We were sort of a well-oiled machine by the time he arrived. We'd already had that wonderful week with Sylv, and we'd gotten used to the nights – and *cold* nights! It was extremely cold, that winter. So we were becoming a family, you know... ►

"I didn't realise that I was going to be the first – and so far, the only – companion to have killed a Doctor."

Daphne Asbrook and Paul McGann film one of the scenes towards the climax of the movie.

© Mark Bryan-Brown/*Radio Times*

"I think it would be really fun to see where Grace is today. I would kill to play her again. I'd love to do that."

◄ "Then Eric shows up doing his scary thing, and it did sort of shift the energy on set. It was a different element, and he was certainly a formidable presence, so that did sort of shake things up a bit. But, you know, we're actors and we're used to different environments. He certainly gave a whole new element. So it was great, it was great. It worked for the film, I think."

In 1993, Daphne played the titular Melora in an episode of *Star Trek: Deep Space Nine*, making her one of a handful of actors to have appeared in both the *Doctor Who* and *Star Trek* franchises. Looking back, how do the two shows compare?

"*Doctor Who* was a walk in the park in terms of comfort and acting and having fun," she enthuses. "I got to wear pants, I got to wear coats, flats when I was running around at night in the freezing cold. I was pretty darn comfortable and that's not usually the case when you're a female in a show.

"With *DS9*, however, it was four and a half hours in the chair every morning – starting at 3am – just to get the prosthetic stuff on my head. I was wearing fake braces all over my body which kept on snapping, so they were kind of uncomfortable. And I also worked my longest work day ever on that show – 23 hours – so it was *really* challenging!

"Also, the language in that show was like speaking literally a different language. I didn't know what I was talking about half of the time and there really wasn't a lot of time to prepare and figure out what all these things meant. They were very sticky about getting every single word out correctly – and if you didn't get it all out there, you had to start over from the top!"

Even the most recent production teams on *Doctor Who* refer to the challenges that face them from series to series. What does Daphne think makes science-fiction so demanding to film?

"There just never seems to be enough time," she replies, quick as a flash. "When you shoot science-fiction, the technical stuff consumes times. You do end up really having to rush. However, we were a very well-oiled machine on *Doctor Who*. We got things done. That was my experience, at least. They could have been freaking out behind the scenes, but I did not experience it."

Technical issues aside, do science-fiction and fantasy present different challenges as an actor?

"You really do have to have some patience," Daphne confesses. "This is the way I look at acting, and it's a direct quote from my old teacher, Harry Mastrogeorge: it's a combination thing. You have to be willing to submit like a child to make-believe. At the same time, you have adult considerations to serve, like hitting your mark, consistency in physical movement for continuity, *et cetera, et cetera*.

"Because of that, you also need to understand that, sometimes, you're going to have to do some crazy stuff, with really technical, really small, specific adjustments. I'm not a huge method actor. I just use my imagination. The ultimate thing is to remember you're still just making-believe..."

And are you ever aware of larger issues during a production, such as the ongoing conflicts and compromises between the BBC and Universal regarding the movie?

"The energy was always a very positive one," recalls Daphne, "that's what I remember. Paul may very well have been aware of lot more going on behind the scenes, but he was an integral part of the story itself. He was the only one who had signed on for seven years if it did get picked up. I was a hired gun, basically! It wasn't until like maybe a week towards wrap that I was even approached about possibly staying on if they picked it up. And I, of course, enthusiastically replied, '*YES!*' What fun that would have been..."

In 2005, Daphne was reunited with Paul McGann for one of Big Finish's original audio dramas, *The Next Life*, and has appeared in a number of adventures since (though not as Grace Holloway). How did she come to be involved with the company?

"I got involved because of Gary Russell," she smiles, "another person whom I adore. He brought me over to the UK to do a Big Finish audio drama called *The Next Life*, where I played a character called Perfection. Then I did a *Dark Shadows* in Los Angeles with David Selby, who I'd worked with twice on *Falcon Crest*, and which Gary also directed, so that was a great experience to have out here. You then jump several years ahead, and they paired Yee Jee and I up again for *The Companion Chronicles*!"

In these new releases, Daphne and Yee Jee starred as Captain Ruth Matheson and Warrant Officer Charlie Sato: two UNIT operatives charged with maintaining an archive of alien artefacts known only as the Vault.

"I had to do a little research about what the heck I was talking about," recalls Daphne, "so

The Eighth Doctor at the controls with Chang Lee and Grace at the end of the film.

The Doctor and Grace try to jumpstart the TARDIS.

that was kind of fun for me because I got a little education. And it was so much fun to work with Yee Jee. He's so laid-back. He's got this groovy way of working and he's always been like that. He's just very calm. He tethers me. So it was great to work with him again."

Does she keep in touch with the rest of her co-stars?

"Absolutely!" she cries. "We all love each other! Paul's really super busy – he's a hard one to pin down – but every time I see him, it's like no time has passed. It's just ridiculous. But we've always sort of been like that. We pick up from exactly where we left off, and we do see each other often.

"I communicate with Yee Jee often. And I've seen Sylv outside of conventions several times – I love him so much! Matthew Jacobs is now living in LA, so I see him occasionally. And I went and saw Philip [Segal] where he works, and we chatted for like an hour. He's one of the sweetest men I've ever known!

"Geoffrey Sax I rarely ever see, but I really love him," she smiles. "I did see him on the 50th anniversary and he hadn't changed at all. As a matter of fact, I think he got younger-looking! It really pissed me off! He's got some kind of pact with the devil or something!"

As part of *Doctor Who*'s 50th anniversary celebrations in 2013, the British Film Institute ran a season of screenings to commemorate the Time Lord's longevity, accompanied by panels with each era's cast and crew. In October that year, Daphne flew over to the UK especially to participate in the TV Movie's screening.

"The BFI was a beautiful experience for me," she recalls. "I was very excited to be invited. Again, I felt very humbled to be a part of that institution, and I thought that the people were wonderful. It was just a really wonderful experience, to tell you the truth."

What were her feelings on seeing the film on the big screen, so many years later?

"I actually really enjoy seeing the film," she laughs, "but I was not like that at the beginning. I still don't really like to watch myself on screen ever, if I can avoid it. However, because of *Doctor Who* being what *Doctor Who* is, I have seen it on the big screen a couple of times.

"The first opportunity I had to see it on the big screen was at the Directors' Guild when it was initially released – and I was *not* prepared for that! I'd never done a big red carpet thing, and wasn't used to giving interviews, so it was very disconcerting and scary to me. I sat at the very back so I could slip out if I needed to – and the moment I saw myself running down the hallway in that dress, I got the hell out of there!

"I then saw it years and year later at a convention kind of thing – with Paul, Eric and Philip. And I was really pleased with how it stood up. There were certainly some dated moments, but it was still a really good show for the most part. I mean, the work was still there and really good. So I was impressed, and wasn't wanting to throw up while I looked at myself – so that's a good sign!"

Of course, the TV Movie had originally been conceived as a backdoor pilot for a potential new series of *Doctor Who* on television and, although the BBC/Universal co-production proved unsuccessful at the time, the programme would eventually return in 2005.

Have the Doctor's latest adventures changed Daphne's understanding of the show in any way?

"I now feel like the movie was in some way a kind of bridge between the older stuff and the newer stuff," she muses, "so it sort of helped me feel like I was a little bit of link in the *Doctor Who* chain.

"I loved Christopher Eccleston, I thought he was lovely," she continues, "and I loved him as an actor. I thought it was really fun to see where they took it, and the places they could go. And I thought David Tennant was lovely – obviously!

"I checked in to one of his episodes where he and Rose were looking lovingly and longingly into each other's eyes, and even I – the first one to kiss the Doctor – watched that and was like, 'Oh my God!' It made me a little embarrassed. I thought, the Doctor can't do *that*!" she laughs. "That was a very interesting moment for me. I wasn't ready for that."

"Then, of course, I watched Matt Smith, and I loved where Steven Moffat took the story and pushed the envelope. He scared me a couple of times, and I liked that, you know? And I thought that putting the Doctor into a young body was a really interesting place to go, and Matt was up to the challenge. I really did enjoy that era.

"And I love Peter Capaldi. I think Capaldi is a fabulous actor. I like the fact he's got so much texture in his work, and I love his irreverence, so I really do enjoy watching him. I've also done a bit of going back and tried to watch something of every single Doctor so now I have a better education!"

Having caught up on the Doctor's exploits, does Daphne think Grace would have regretted rejecting the Doctor's offer to travel with him through time and space?

"I have a feeling they probably *did* go on adventures together when the series wasn't on," she chuckles mischievously. "I think when nobody was watching, he came back and said, 'Hey, you gotta try this out, let me just show you something!' and she was like, 'Okay, *what*?!'

"Then she gets in this TARDIS with him, and they go on this adventure and she's *hooked*! I don't know exactly what happened. I'm sure they had a lot of fun. But I think that *did* happen."

Would Daphne herself ever consider returning to the series?

"I think that it would be really fun to see where she is today," she says. "It'd be really fun to entertain and play with those ideas: how that experience changed and altered her life and what's become of her. And I'm sure some clever writer could come up with some really great story. So I would kill to play her again. I would *love* to do that!"

Did she ever imagine, even for a second, back in 1996, that she would still be discussing the character 20 years later?

"It wasn't even an idea in my head," she admits, considering. "There's no way I was prepared for what was to happen. They tried to tell me – Paul, Sylv and Philip – they tried to educate me a little bit while we were shooting, but I had no idea! I still get blown away by it. I really do.

"It's been absolutely the most unexpected and undeserved gift in my life. I have friends all over the world now, and I get to hang out with these brilliant actors. It's basically just a great family to be a part of and I feel very fortunate and humbled by it.

"As a matter of fact, it wasn't until the 50th Anniversary Celebration in the UK, when I was siting there with Yee Jee next to me, and I looked across and saw all of the living companions gathered there. It was breathtaking and really moving. I started to get all teary – and I wasn't the only one!

"It was just amazing to look at all these brilliant actors and all these great people: all of us under the same roof at the same time as part of this one thing. It was a great moment!

"That was probably the first time I *really* felt the size of it. That was when I think I finally understood. And it comes in waves, you know? I'll have moments when I'm talking to just one person and they'll tell me a story of how *Doctor Who* changed their life. It's an amazing thing: this little show and this little guy called the Doctor. It truly is an amazing gift..." DWM

Daphne chats to Tegan actress Janet Fielding at the *Doctor Who* 50th Anniversary Celebration in 2013.

© DAN HALL

THE BIG PICTURE

Yee Jee Tso played young miscreant Chang Lee in the TV Movie – but despite getting in with the wrong crowd, he came good in the end...

INTERVIEW BY **DAVID BRYHER**

When Yee Jee Tso was cast as Chang Lee in 1996's *Doctor Who* TV Movie, he saw the role as just another job. He didn't realise that, once *Doctor Who* gets its claws into you, it doesn't let go easily. The series followed him and changed his life forever. "People told me it would," he laughs, "but I was like, 'Eh, whatever. That's not going to happen...'"

Of course, as this whole issue of **DWM** proves, it did happen – and now, 20 years on from the TV Movie, Yee Jee proves his own devotion to *Doctor Who* in a new book, *Time and Spaces*. At the heart of the book are a series of photographs taken by Yee Jee during the movie's production, which, after laying forgotten in a box for years, are seeing the light of day here for the first time. The book also features snippets taken from Yee Jee's collection of production documents, along with some new photos taken by the actor of locations used during filming in Vancouver, Canada, his home town.

Although the photos make up the core of the book, it also features new text by Yee Jee, guiding the reader around Vancouver and reminiscing about his time on the *Doctor Who* set. It's been a labour of love for the actor, who has revelled in the chance to go back to where his travels with the Time Lord began...

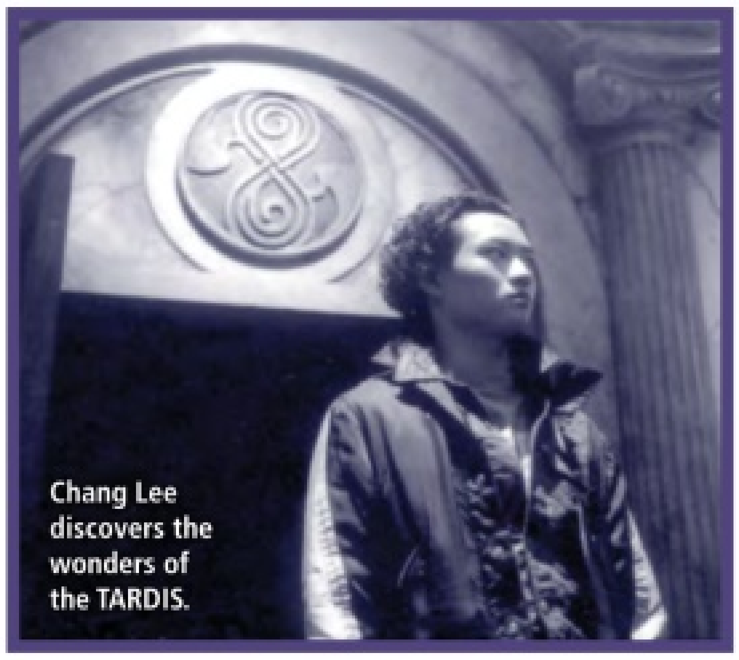
"As an actor, you don't always know why you do or don't get a part," he says as he chats to **DWM** on a video call from his Vancouver home. "In fact, you rarely know the reason why you get cast or why you don't get called back again. You're just left in the dark."

That wasn't the case with the role in the TV Movie, though, as Yee Jee explains...

"The early 1990s was a fairly busy time for us in Vancouver. It was just starting to be established as a location for Hollywood [productions] to go to. There was lots of stuff going on, but there was not quite as much competition back then – there were just fewer actors doing stuff. That said, the part in *Doctor Who*, it was down to two of us. There was another Asian actor here, and oftentimes he would get a part and I wouldn't. After the filming of the movie, we did a convention – I believe it was Visions in Chicago – and somebody asked [executive producer] Philip Segal, 'How did you decide to cast Yee Jee as Chang Lee?'. And he told the story of how I was late to the audition – like, *significantly* late. I was an hour behind – and I talk about why in the book – and he said I did the audition despite being late, and how I did it made them decide, '*That's* the kind of person that we want Chang Lee to be. Aloof and not caring'! Of course, that was farthest from the truth – it's not that I didn't care about the audition, I just thought, 'Well, I've totally blown it, so I might as well just go in there and do whatever and have fun with it. I have nothing to lose. I'll just do it however I want and not really worry about it.' Maybe it was a freeing thing, maybe I ended up doing the best audition because of that – but regardless Philip Segal said that was the clincher. It was down to luck, really. If I'd left on time, I might not be here today doing a *Doctor Who* interview!"

Nor might he have met his co-stars – some of whom he has interviewed for *Time and Spaces*.

"I've kept in touch with Sylvester [McCoy, who played the Seventh Doctor] and Daphne [Ashbrook, Grace Holloway] fairly often," he says. "I haven't seen Paul [McGann, the Eighth Doctor] around as much, nor Eric [Roberts, the Master], and I didn't manage to get a hold of them to interview in the book. But I did talk to Daphne and Sylvester, and they both have some interesting stories to share about their experiences on set and afterwards, and being involved with *Doctor Who*. Sylvester is quite entertaining – as he usually is. And Daphne is a dear, she's just got all these wonderful things to say about people. She's very nice, that lady."



Chang Lee discovers the wonders of the TARDIS.

As well as taking him back to his time on *Doctor Who*, Yee Jee's work on the book also served as a reminder of how his photography has – pardon the pun – developed.

"In the 1990s, when we were shooting the TV Movie," he explains, "we didn't have digital cameras, obviously, so I had this old Nikon FE film camera, which I still have and love. But since then, I've got into digital SLR photography. I have nurtured this passion for photography. And actually, Daphne was the person who noticed me at conventions taking photos all the time, and she said, 'You know what? You should publish a photo book.' At the time, I didn't know what the topic of the photo book would be, but I was like, 'Hey, that's a great idea!'

"And then my wife found a box of photos from on set that nobody's ever seen before. These photos were all but completely lost – I'd lost track of them, I didn't know what had happened to the negatives, but when she found them, I looked at them and thought, 'Wow!'"

Yee Jee's not bragging about his skill behind the lens, mind you. He's quick to send all the credit for his photos' 'wow' factor in another direction...

"It was through no skill of my own that some of these photos look really amazing – it's because Glen McPherson's [director of photography on the TV Movie] lighting made these sets look so incredible that all I had to do was stand there with this film camera and press a button and some amazing things happened.

"One or two of these photos are ones I'd be really proud of, except that I did not light them," he laughs. "I only captured what was there.

"Photography is really what the book is about," he continues. "A lot of it is night-time, long-exposure photography. Film doesn't capture light like digital does nowadays. Given the levels of lighting that were on set, I had to shoot it at a low shutter speed, so I had to have it on a tripod or I would sit it on to something. There are a couple of wide shots, of Eric and myself. Those were ones where I set the timer and ran over into the shot, trying to act like nothing was going on!"

Compiling the book brought home to Yee Jee the differences between the ephemeral qualities of film photography and the instant, abundant nature of digital photography.

"This is the thing," he says, "there aren't terabytes of images made from back then, you know? What images we have are precious. They are scavenged from negatives. When my wife found

KEEFER ROOMS
THE CLOISTER ROOM

Eric Roberts and Yee Jee Tso together in 1996. © Yee Jee Tso

"I felt like a pirate going back to a treasure trove that they'd hidden on an island somewhere!"

this box of stuff and I opened it, I kind of felt like a pirate going back to a treasure trove that they'd hidden on some island somewhere. Prying open this box, I was like, 'Woah, I can't believe this!'"

And that box contained more than just photographs…

"There's original production documents in this box," he explains. "Some of these, I've scanned to put into the book. Things like the original location schedule, and the 'Day Out of Days' where they're showing which character is going to be on set on which day, and a one-line schedule, which is a fairly detailed breakdown of which scene is shot on which day. So I referenced these materials, to try to give a historical timeline. You know, 'We shot on this day, 22 January, and we were at this location.' The book is not in a huge format; it's something you're meant to be able to carry around with you and visit these places in Vancouver. 'Hey, on 22 January, 21 years ago from today, these people were at this spot doing x, y and x'. It's a chance to re-document some of these places that we don't have photos of from back then.

"Some of these locations are within walking distance of my house," he adds. "There's one part of the book where I talk about this little intersection where we filmed all the alleyway stuff in Chinatown, where Chang Lee gets shot at and the TARDIS appears. Right at that intersection, there's also this Jimi Hendrix shrine, because his grandmother Nora worked at this place called Vie's Chicken and Hendrix spent time there with jazz icons of the time, like Louis Armstrong. And this is right in my neighbourhood, I can walk there. So going around these places with the camera, I get to re-live the filming a little bit, but also just to experience Vancouver on a deeper level."

Yee Jee has welcomed the opportunity to share these photos with *Doctor Who*'s fans.

"I had it in the back of my head that those photos existed at one point," he says, "and that I had probably had some things from the production hanging around too. It's not something I would ever want to hang onto. I think it's great. I know that fans are interested in that kind of stuff, and the second I saw that box, I was like, 'Somebody is going to want to see this.' You know, people don't make money doing print books, especially not photo books, so this is more a labour of love. Let's get this out there so people have a chance to see it, right?"

And there's one particular shot that Yee Jee can't wait for people to see…

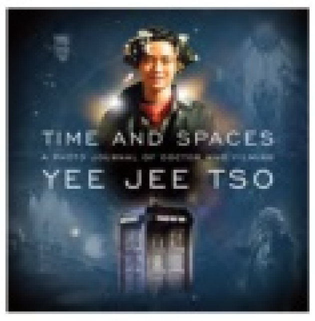
"It's in the Cloister Room," he says. "That set was just so grand. I've worked on a lot of interesting sets before, but that Cloister Room set was one of a kind. I've got this one shot in it, and you can kind of see Eric a little bit further into the background. You can't really make out that it's him, but he's getting his make-up on. And there's somebody on the crew who had this like silver raincoat, and he's walking into frame on the bottom left – and right next to him is this spotlight, this beam of light in the smoke. So you've got this beam of light, this guy that looks like a cross between a Cyberman and a Dalek – the shape of a Dalek but the silver of the Cybermen – and then Eric in the background in his Master costume, and then the Seal of Rassilon above, all lit up, with light streaming in through the gothic stained-glass windows… I mean, it's one of those pictures where you think, 'That is actually really cool'. I barely remember taking it, but I know that it was not real, it wasn't really anything that I manifested – if Glen hadn't lit the thing like that, it wouldn't look nearly as a nice."

Yee Jee latest acting job is in *Birth of the Dragon*, a movie telling the tale of action star Bruce Lee's run-in with a Shaolin monk in 1960s San Francisco – but still his 20-year-old role in *Doctor Who* won't let him go. In recent years, he's starred (not as Chang Lee, but sometimes co-starring with Daphne Ashbrook) in four *Doctor Who* and *Bernice Summerfield* audio dramas for Big Finish Productions.

"If I lived in England, I'd be knocking on their door every day," he laughs. "'Hey, what have you guys got going on? Hey, can I do something?' Every time I go to the UK, I kind of mention it to them and they see if they have anything around. They're lovely, lovely people. They're really amazing. I can't express how much appreciation I have for those guys. They're constantly coming out with new and interesting storylines, and they seem to be really supportive of the past cast members too."

But, despite his own experiences – the fans, the work with Big Finish, and now this new book – Yee Jee sometimes still can't quite believe that *Doctor Who* hasn't yet released him from its embrace…

"The first couple of conventions went by," he says, "and then there was a bit of a quiet period. It's funny, in the book, I say, 'Every time I go to a convention and it wraps up, I think, okay, that's it, everyone's going to be sick of me, there's no need for any more fans to see Yee Jee Tso. I mean, who cares! So that's it, I'm done.' And then, I'll get a pleasant surprise – a year or two later, somebody will ask me to go somewhere, or ask me to do an interview. And so, if anyone picks up *Time and Spaces*, that's going to be one of those pleasant surprises. 'Hey, someone still cares about this stuff! That's kind of cool!'" **DWM**



You can find out more about *Time and Spaces*, and Yee Jee's other work, at *www.yeejeetso.com*

THE
DWM
INTERVIEW

FINDING AN AUDIENCE

Getting the TV Movie off the ground at all proved to be an almost impossible challenge, as its executive producer Jo Wright reveals...

INTERVIEW BY **SCOTT HANDCOCK**

“Tom Baker was really my Doctor,” reveals Jo Wright, who served as the BBC’s executive producer on the 1996 *Doctor Who* TV Movie. “I remember thinking he was incredibly attractive – sort of wild and funny – and slightly out of control. There was something really good about him.”

With a career encompassing hit dramas including *Lovejoy*, *The Sculptress*, *Othello*, *55 Degrees North*, *Human Trafficking*, and currently *Midsomer Murders* (to name but a few), Jo recalls her first encounter with the Time Lord actually took place when she was making trailers for Yorkshire Television.

“One day, they asked me to go down to the studios and get Tom Baker to do a trailer to camera,” she smiles. “I couldn’t believe it! This was my first job in television and I was going to meet Tom Baker – who was still Doctor Who at that point.

“So I went down to the set, getting lost along the way, then I found him standing there on the stage. I went up to him and asked, ‘Can you read this?’ As a joke, he turned round to me and boomed, ‘No, I can’t!’

“I must have looked like I was going to burst into tears because he instantly smiled and went, ‘I’m so sorry, I was only joking! What would you like me to say?’ And then he was really nice to me. He’d buy me drinks in the bar and tell me stories of how he had to hide on the train coming in because all the kids would come up to him, before confessing he didn’t really mind. I was really thrilled to meet him actually. He was good fun!”

It was at an industry Showcase event in Brighton, decades later, that Jo was then offered the opportunity to become involved in reviving the Doctor for a 1990s audience.

“By then, I’d become an executive producer in the BBC’s Serials department under Michael Wearing,” she explains, “and I accompanied him to Showcase, where every year we go to sell our programmes. We were having a drink in the bar afterwards, when he turned to me and asked me, out of the blue, ‘Were you ever a fan of *Doctor Who?*’

“‘Oh God, yeah,’ I replied, ‘I loved *Doctor Who*!’ which was good, because they wanted somebody from the department to represent the BBC TV side of this potential new TV series. And at that point, it was still very much going to be a series. Obviously I turned round and said, ‘Of course, I’d love to do that!’ and it became one of various shows I looked after within the department.”

Since *Doctor Who*’s cancellation in 1989, the BBC had been under constant pressure from the show’s fans to bring the programme back, with letters and petitions directed to then Controller of BBC1, Alan Yentob.

“Alan was rather keen on it,” Jo confirms. “He was always very positive about programmes that had enjoyed a long success at the BBC. And I think he was excited because it had initially involved [Steven] Spielberg and Amblin, even though it didn’t by the end. But he liked all those connections, and the idea that we could make a version of *Doctor Who* that would work for him and that we could sell around the world.”

Although the series has enjoyed several female executive producers since its revival in 2005, Jo would be the first woman to enjoy a producer-level role on *Doctor Who* since its original producer, Verity Lambert, in the 1960s. Did it ever feel like *Doctor Who* was perhaps a bit of a boys’ club?

“No, funnily enough, it never did. Yes, there were a lot of men in BBC drama at the time, but there were also a lot of women – and the men were far more metrosexual and not sexist at all, so I always felt very supported.

“I did realise later, when I became Head of Series at the BBC, that there had never been any female Head of Drama of any description. Every single one had been male until that point, so in a way it was a time of change more generally. But I never felt excluded in any way on *Doctor Who*, and was very well supported by the people who had the power.”

By the time Jo came on board the project, a bible for the proposed new series had already been commissioned from American writer John Leekley. This new interpretation of the format focused on the Doctor’s flight from Gallifrey, and his subsequent quest to track down his missing father, Ulysses.

“I remember reading it and thinking, ‘Oh, gosh. This doesn’t seem like a *Doctor Who* script at all. It’s an *Indiana Jones* rip-off!’” Jo laughs, before admitting that things then went very, *very* quiet in America.

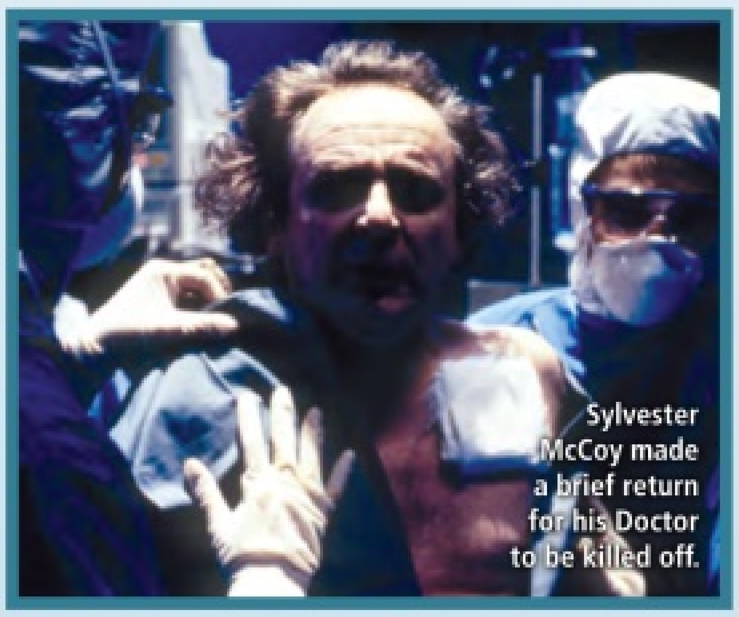
“We waited... and waited... and nothing happened for ages... and then suddenly we were presented with a completely *different* script. Everything seemed to have changed! Instead of a potential series, it was now a TV pilot, and was now sitting with Trevor Walton [Senior Vice-President at the Fox TV Movie Division].

“Trevor had a very specific brief. He made TV movies so, obviously, it had to be a TV movie – and any movie that went out on Fox had to have very strong production values if it was going to have any chance of standing out in Fox’s schedules.”

How did the BBC react to the sudden change of format?

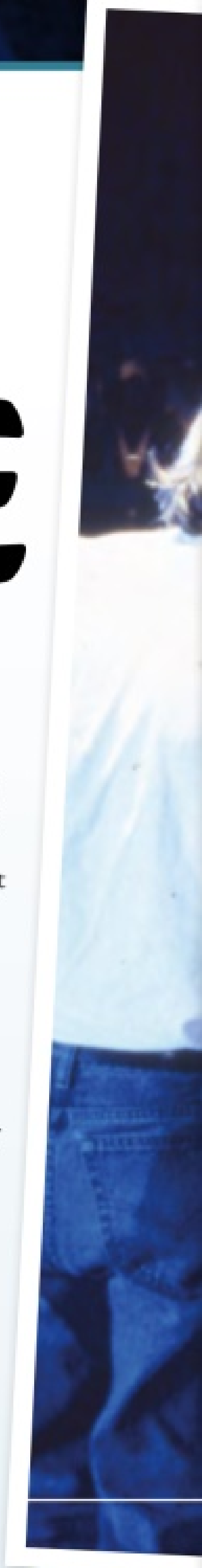
“Oh, they didn’t really want a pilot at all,” Jo admits. “They always wanted a brand-new series, which is obviously what happened later on with Russell [T Davies].

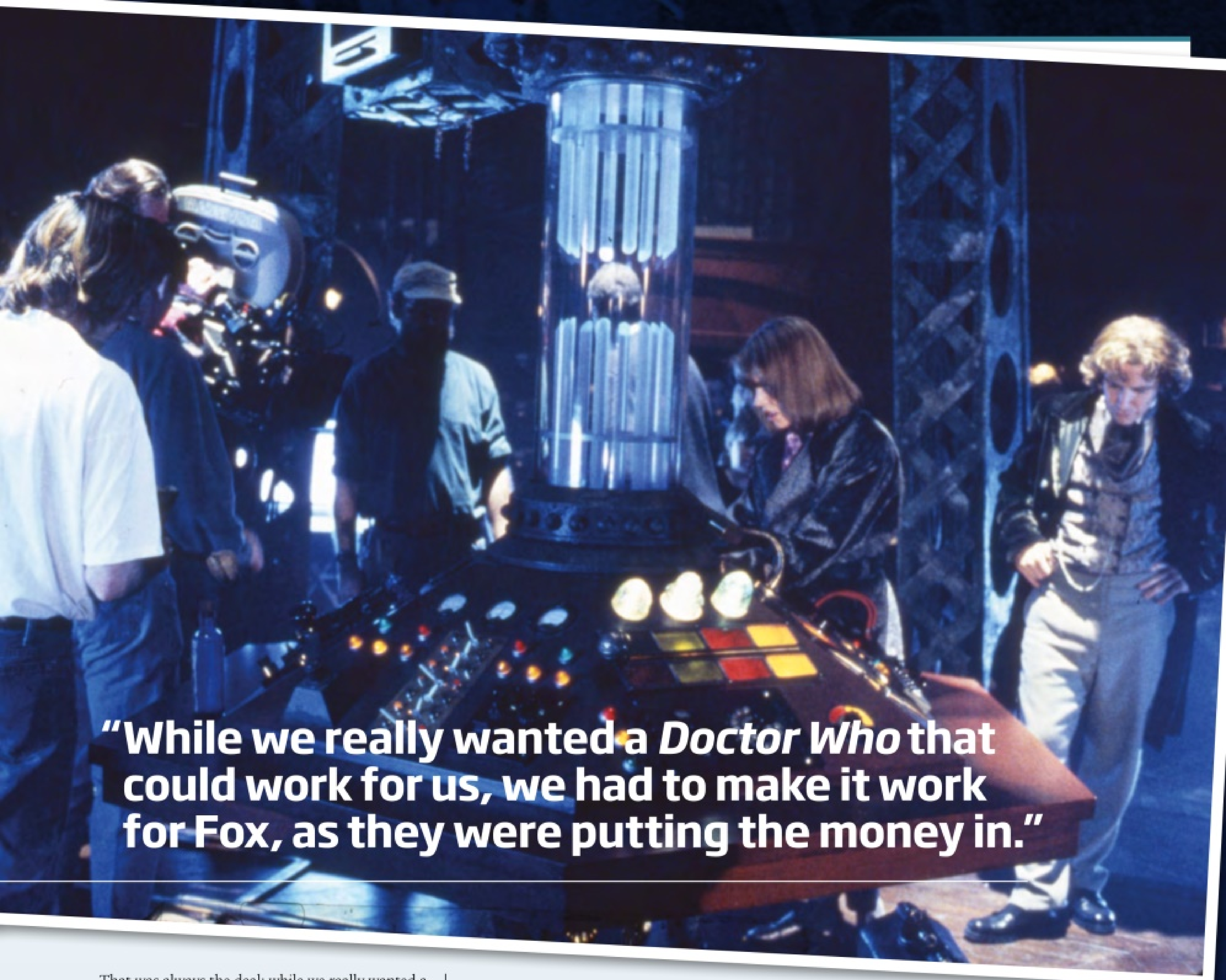
“Ultimately, however, it had to work for Trevor because he was the one putting the most money in.



Sylvester McCoy made a brief return for his Doctor to be killed off.

Paul McGann “was at his peak.”





“While we really wanted a *Doctor Who* that could work for us, we had to make it work for Fox, as they were putting the money in.”

That was always the deal: while we really wanted a *Doctor Who* that could work for us, we had to make it work for him.

“So we looked at the script again, and it was not in good shape. If I'm honest, it was never in good shape during the entire time we made it! We were always up against time, plus there was the confusion about what an American TV pilot script should be like, and what a BBC *Doctor Who* script should be like.”

And what did the BBC think a *Doctor Who* script should be like?

“They didn't want people to feel that the show was the same one it had been when it was cancelled,” Jo considers. “That's the one thing I was advised very strongly about by all the BBC people: it had reached a point [in the 1980s] where they weren't sure who the audience or fans were any more, and so that was a very important part of my brief as keeper of the keys: it had to work for a brand-new audience.

Eric Roberts with director Geoffrey Sax.

“Of course, the interesting thing then was the fact that Phil Segal himself was such a massive fan, which meant he kept on insisting on things like Sylvester McCoy being in it,” Jo groans. “I went, ‘Really? Do we have to?!’ Bear in mind I'd been told very specifically not to connect what we were doing in any way with the series when it ended. So there was a big hoo-hah about that until eventually I gave in. Phil really wanted to have that regeneration. In the end I gave in and said, ‘You can have him so long as you kill him off and he doesn't speak!’

As a fan of *Doctor Who*'s original run, was it difficult honouring the past while at the same time ensuring that the programme had a future?

“Absolutely,” Jo agrees. “I mean, we all like a regeneration, but if I'm honest, I didn't want Sylvester McCoy to be in it at all. One of our main difficulties was always trying to make it a really strong, stand-alone TV movie, and getting hung up in the canon compromised that.

“In a way, it was very hard for Phil, because he had all these grand expectations. He was desperate to make it and get it on screen because he wanted to be the one who'd brought it back! So there was always going to be that compromise with him between starting afresh and all the fanboy stuff he wanted.

“At the end of the day, what we were trying to do was make *Doctor Who* relatable to a new audience. If you didn't hook that new audience, it was never going to realistically work for Fox, because they had people who had never ever heard of *Doctor Who*! Fox was a mainstream network channel, and they wanted it to work for a mainstream network audience.”

With that in mind, how difficult was it casting a British leading man? Jo's expression says it all...

“We were absolutely adamant that the Doctor had to be British because we wanted it as a series,” she reminds me. “The whole project was a way of kicking off a brand-new series, but with some money coming in from America.

“At the time, Paul McGann was at his peak in this country. People did love him. He's got that mixture of being a good actor, a lovely voice – and he's attractive! There's something about the Doctor that's very attractive. If he's not attractive, I'm not ►

HUMANIAN ERA
EARTH
1999

Paul McGann was Jo's preferred choice to play the Doctor.

> "Paul McGann has got that mixture of being a good actor with a lovely voice – and he's attractive!"

as interested. So for me, he delivered on all counts – plus he was lovely to work with. I absolutely adored working with him."

"Of course, once we said we wanted Paul, suddenly Universal started trying to think up other people that they thought might be bigger names," Jo laughs. "They came back to us with Harry van Something – some English actor who was in LA – and they'd apparently all decided that they liked this bloke: Harry van…?" She breaks off momentarily. "Anyway, that's how famous he was. I can't even remember his name!"

A quick mid-interview Google search suggests the most likely candidate would have been Harry van Gorkum.

"Yes, that's the one!" Jo grins, triumphantly. "Anyway, I then got a phone call from Geoff [Sax, the director] who had met Harry van Gorkum with Phil Segal and admitted they both quite liked him."

What was Jo's response to this unexpected development?

"I just went, 'Harry *who*?!' I mean, it's all very well saying Paul McGann's not a big enough name, but then they came back to us with somebody I've never even heard of! I said they had to be kidding – NO – and so they all went off and grumped about me for a bit.

"It became a bit of a running joke later on. Paul would be in the middle of being brilliant in a really good scene, and I'd turn to Geoff and say, 'It's *nice*, but it's such a shame we've not got Harry Who in it!' *HARRY WHO*!" She explodes into laughter. "There were definitely some funny moments where people would have crazy ideas and suddenly think it was a game-changer. I can't tell you some of the things I had to fight against…"

Was there ever a concern that Paul might not have wanted to play the Doctor at all?

"It wasn't that he didn't want to be the Doctor," muses Jo, "more that, at that point, the commitment was massive. At that point, UK options were about three years. In America, they were seven! So I think Paul was very nervous because of the prospect of filming in Vancouver, and signing his life away. That's a big deal for a Brit to do.

"I remember one night, when Trevor Walton had come over from LA, we invited Paul over to his hotel to try to persuade him. And we were ridiculous! At one point, Trevor turned to Paul and said, 'Vancouver's the nicest place I've ever been in the world. I would move there for seven years!'" She laughs. "Even I couldn't take him seriously when he said that!

"So there we were, tap-dancing around Paul, trying to persuade him that seven years in Vancouver wouldn't be the end of the world… and we both just loved Paul so much and got on really well, I think he just went, 'Oh, all right then!'"

So, having won on the choice of Doctor, how much input did the BBC have in casting the movie's villain: an brand-new incarnation of the Doctor's arch-nemesis, the Master?

"That was very important to Fox," concedes Jo. "They always wanted a name for either the Doctor – which we wouldn't allow, because they didn't feel any British actors were big enough for America at that point – or the villain, so they were very strident that they had to get a big-name Master. They suggested Eric Roberts, and that's pretty much how he was cast. It made them very happy to have him attached."

Given how much funding for the project was coming from America, was there ever an expectation that the story should be set Stateside too?

"Actually, the writer [Matthew Jacobs] was the one who chose to set it in San Francisco," Jo reveals. "To be honest, I don't think anyone would have understood it in America if it had been on some alien world. Grounding it in a contemporary setting helped them to understand what the format was. I think there were lots of good things like that which meant the American audience weren't sitting there going, 'What the hell is this?!'"

And what did Jo make of Matthew as a writer?

"He was the one who found it the most difficult," she admits. "I really did feel for him. He had notes coming in from everywhere. I used to look at his face sometimes and think, 'Poor guy, he's nearly hysterical.'

"He was a really nice man and I liked him a lot, but he had to deal with notes from me and the BBC… then Phil would give him other notes that conflicted with our notes… and then we'd get even more notes from Fox, before notes came in from someone else. It never ended! We were constantly writing, writing, writing throughout the shoot, so it wasn't the best way of doing things by any means. But no, Matthew did the best he could in a very difficult situation, I always thought.

Director Geoffrey Sax (fourth from left) and members of his crew.

© Mark Bryan-Brown/Radio Times

"It was a nightmare working on the scripts," Jo continues. "There'd be new pages coming through on the fax – this is how long ago it all is – followed by endless phone calls trying to make it better. And of course, everything was done on LA time, so I'd often spend entire nights in my BBC office on the phone. Even the Head of Finance came in and said, 'Your phone bill must be the worst in the entire building, except for one other I won't mention...' I never did find out who that was!

"Anyway, it still wasn't right by the time I arrived in Vancouver. We hadn't even got an ending. Then Phil decided to go ahead and build a massive set without the final part, so we ended up having to write around that instead. I've never had to do that in my life – but he just had to have that [Cloister Room] set."

Did these frustrations impact upon the wider production in any way?

"There's always going to be tension when you don't have a finished script, everyone has different notes, and you're over budget. But we were always going to finish, the rushes looked great, and Paul looked great in the part as well, so there were also a lot of things to be positive about."

I suggest that, to this day, the TV Movie remains arguably one of the most slick and stylish episodes of *Doctor Who* ever to have graced the screen.

"Yeah, well, that's Geoff Sax!" Jo enthuses. "I'd worked with him years before on *Lovejoy*, so when I saw him on the list, I said how much I'd love it to be Geoff. We just work really well together and I knew he would get it. He makes every scene funnier and really, really stylish. Thankfully, Trevor Walton instantly agreed with us."

With a British writer and Doctor already on board, was it a conscious decision to appoint a British director too?

"To be honest, not really," answers Jo. "I mean, it was good for me, because I knew him. But if there was a good American director, that would have been good too."

Arguably one of the most striking things about the TV Movie – both then and now – is its unique tone and mature content. Rather than appeal to the traditional family audience, this instead felt like an attempt to match the darker feel of popular US genre series such as *The X-Files*.

"There were times we got it wrong," Jo admits, "like all the machine-gunning in Chinatown at the beginning. I didn't think that was *Doctor Who* at all. But then, that was a script note from the American side of things: more guns, which I wouldn't have chosen to do... but it was an *American* pilot. If we were making it at home, there are things I would have done *very* differently.

"There were also lots of things in it that we should have spent more time on – time we didn't have – the ending especially," she laughs. "So yes, there are lots of things that could have been better, for sure. But actually, considering how it was made and what a nightmare it was at time, I think it turned out rather well."

Taking its troubled production into consideration, were there still expectations for a continuing series at the BBC?

"Yes! Yes, there definitely were," Jo stresses. "But the fact it did so badly in the States killed it stone dead. It was scheduled up against the last-ever episode of *Roseanne*, so it was never going to do very well, and the moment it did badly over there, it was dead in the water."

Despite an audience of over nine million viewers in the UK, the production was deemed unsuccessful in the US, and a series wasn't pursued. The movie did, however, demonstrate that there was still an enormous audience for *Doctor Who* back in Britain, even if it would take another nine years to rematerialise once more.

"I was really pleased when it returned," smiles Jo, "I always thought it would. Russell [T Davies] and Julie Gardner were the perfect combination, and *Doctor Who* works best when it's a popular teatime TV show. To be accessible to as many people as possible is what I love *Doctor Who* to be.

"And, I have to be honest, I was a big fan of Christopher Eccleston and Billie Piper. I liked their dynamic. I *really* liked how it came back. I just really, really enjoyed it!"

Last year, Jo served as executive producer on ITV's supernatural drama *Harry Price: Ghost Hunter*, working alongside former *Doctor Who* producer Denise Paul (who was coincidentally responsible for dispatching Paul McGann's incarnation of the Time Lord in 2013's online Special *The Night of the Doctor*). With links like this occurring throughout the industry, does Jo feel part of a wider *Doctor Who* family following her involvement on the TV Movie?

"No, to be honest, I don't feel that at all," she admits. "At the time you make something, it's the be-all and end-all. Then it's over...

"I mean, it was rather nice when it came back [in 2005] because a few people talked about the TV Movie specifically, but by then I'd gone on to make lots of other shows and done lots of other things in my career. I don't feel connected to it especially. If you work on the series for any length of time, I'm sure that probably happens, but this was a one-off. It was different.

"What's interesting is there are times – when I'm giving talks to university students, for example – where the minute you mention *Doctor Who*, you have people eating out of your hand, so it's always quite handy to have in your back pocket! But I'll always be very proud to have done it, and I'm still very proud to be associated with a programme I love..." **DWM**

Jo served as executive producer on ITV's 2015 drama *Harry Price: Ghost Hunter*.

THE BEST DRESSED!

The Doctor's arch-enemy, the Master, took on a whole new lease of life in the TV Movie, thanks to Hollywood star Eric Roberts...

INTERVIEW BY **MATT ADAMS**

"The Master thinks he's God, and sometimes God has to be a little rough. Sometimes you have to have a little tornado, you know? He's that kind of guy. He's egomaniacal, which is insane."

This is The Word according to Eric Roberts, when asked to describe his interpretation of the Master in the 1996 TV Movie.

We are meeting up in a Heathrow hotel during a rare visit to the UK by the Hollywood actor, there to attend a convention for supernatural drama *Lost Girl*. When he greets **DWM** with a fist bump, and later says goodbye with a hug, it displays a casual familiarity which belies expectations, especially as we're there to discuss his performance in a short-lived role two decades ago.

Wearing a light brown overcoat which bears more than a passing resemblance to the Tenth Doctor's, coupled with a classic white shirt and blue jeans combo, there's little here to recall the sunglasses and leather coat which were the trademarks of his interpretation of the renegade Time Lord.

Two decades previously, filming was well underway on the TV Movie in Vancouver, with Sylvester McCoy and Daphne Ashbrook shooting scenes in the hospital trauma room and at the opera, with Eric to join the cast on set for the first time a few days later.

He unquestionably delivered his own version of the Master, rather than copying his predecessors in the role, although Eric was well aware of the approach taken by Roger Delgado and Anthony Ainley, and just how far removed from their performances his take was going to be.

"My initial thoughts were, 'I hope this works, here I go,' because I was playing him very differently. I just hoped it blended with what had gone before – and it did, I was very proud."

Born in April 1956 in Biloxi, Mississippi, Eric grew up in Atlanta, Georgia as a shy, insular child with a noticeable stutter. His father, the founder of Atlanta Actors and Writers Workshop, encouraged his son's enthusiasm for theatre and the stutter soon disappeared when he was learning lines.

The young Eric had a turbulent home life; his mother walked out on the family when he was just 13, only to return two years later and sue for custody of her daughters (yes, including celebrated sis Julia), but inexplicably not her son, creating a traumatic division in the family which lasted for years.

Eric is reluctant to talk about the more personal aspects of his history, so we pick up his career during its formative years as a young acting student, over in the UK to spend a semester studying at RADA [the Royal Academy of Dramatic Art] in 1973-74.

He dismisses any suggestion that he came over on a scholarship: "I've heard that, no. They let the Americans come here for free to summer school just to be English I guess, I don't know. I guess it was like a scholarship but that sounds as though I earned something special, which I didn't."

The teenage Eric stayed in digs in Gower Street, "when Camden Town was a slum," as he puts it. "It was nasty, there were rats everywhere at night, especially in the market, it was not pleasant, and now I hear it's the cat's miaow!"

His fellow students were regular viewers of Jon Pertwee's *Doctor Who*, and persuaded a bemused Eric to join them as they gathered round the television each week.

"Yeah, I became hip to *Doctor Who*. It wasn't aired in the States, and it was so camp, and so silly, it was wonderful to watch. It was entertainment. There was nothing to compare to it in the States. In fact, I liked it because it was so much a case of 'What is this?' It was like nothing I had ever seen."

Eric's memories of the series have obviously been clouded by time, as when he was first ►

MAIN IMAGE © Mark Bryan-Brown/*Radio Times*

Eric Roberts today. © Rex

“Yeah, I became hip to *Doctor Who*. It was so camp, and so silly, it was wonderful to watch. There was nothing to compare to it in the States.”

The Master gains the trust of Chang Lee.

◄ approached to portray the Master he actually thought the character was little more than a black blob, suggesting he'd seen 1976's *The Deadly Assassin*? "I don't remember what episodes I'd seen," he admits. "We're talking a lifetime ago..."

One experience during Eric's time in London was to have a fundamental change on his outlook on life – when he had the privilege of meeting legendary thespian Laurence Olivier after inviting him to see their RADA production.

"We heard he was doing a London turn at the Old Vic, so we drew straws to see who was going to invite him and my roommate won.

"He was this French guy, Stefan, and he went down there but could not speak to him – he was intimidated. So I went down there and invited him, and he was very nice to me. I realised then that you can give anybody 20 seconds if they're not bothering you. It's not any skin off your nose, it'll be fine – because Laurence Olivier gave a teenage Eric Roberts 20 seconds that changed my life."

And is this a philosophy he's held to ever since?

"Of course! You've got to be nice to everybody, dude. The reason why I get to do what I do is the fans, so why am I going to pooh-pooh them?

"It always shocks me when actors act like royalty because we have jobs that are very transient to start with, and we're only supported by those people who we're suddenly not being nice to? I don't understand that sort of behaviour. I don't get it. So my fans are very important to me, and I like behaving like they are."

He also came away from RADA with an engrained sense of discipline: "The first thing I do when I get a part is take home my script, and after I've read it I learn my words – just mechanically learn my words, get all of the mechanics out of the way, and then I start to blow it up and have fun and art it out."

Returning to the States, Eric continued his studies at the American Academy for Dramatic Arts in New York, and eventually made his professional début in the TV soap *Another World* in 1977.

He received a Golden Globe nomination for his role alongside Sterling Hayden in *King of the Gypsies* [1978], and took the leads in TV movie *Paul's Case* [1980] and WWII drama *Raggedy Man* [1981]. But just when it seemed his career was starting to go places, tragedy struck.

In June 1981, Eric was left comatose for three days after a near-fatal car crash. He suffered bruising to the brain, facial trauma and various broken bones. His short-term memory was shattered, and he had to teach himself to walk, talk and remember all over again.

Following eight months of extensive mental and physical therapy, he was finally ready to act again; but the consequences of his accident were more than just physical, they also resulted in him taking on a variety of darker roles.

"It's interesting. I was a leading man in *King of the Gypsies*, and *Paul's Case* and *Raggedy Man*, and then I got hurt. The industry didn't know what to do with me – 'Who's this guy?' – and then I heard [writer-director] Bob Fosse was making his first movie after *All That Jazz* [1979], which won Best Picture, so he was king, he could do anything he wanted.

"He was doing this screenplay that he wrote based on the Dorothy Stratten story, which was from the [New York newspaper] *Village Voice* article *Death of a Playmate*. Bob Fosse was my hero and I thought, if he's making a movie then I've got to be in it, so I really went after that part."

"I said, 'Wait, I want to play him real, I don't want to play him campy!'"

The film was 1983's *Star 80* and the role was that of Paul Snider, the Svengali husband and murderer of model Dorothy Stratten, a notorious figure who Eric describes as "an unforgiveable bad guy" – the first of many such roles he was to take on.

"*Star 80* changed my life, I mean nobody saw that coming, especially me. The problem with that part was that I played him really well, so everybody decided I was an unforgiveable bad guy! Even actors don't understand you can be acting, you're not that person you're portraying, you're not that guy! It's a performance, but it gets lost, especially if you're really committed and really good. Which is fine, which is a compliment, but it gets in the way, and it got in my way a lot. I'm not saying I was too good for my own good, it's just I didn't act enough [before *Star 80*] for everybody to realise I was acting."

His portrayal of Paul Snider was followed by a long list of appearances as villains, gangsters and all-round bad guys, including recent performances as mob boss Sal Maroni in *The Dark Knight* [2008] and ex-CIA officer James Munroe in *The Expendables* [2010].

In fact, if you're looking for someone to add depth to a baddie, Eric Roberts is the go-to guy, effortlessly transforming many stock roles into characters with motives and personalities that appear to transcend even the most pedestrian of scripts.

So what is Eric's approach to different levels of villainy? How does he bring a touch of grey to the blackest of characters?

"I give my own flavour to all my bad guys because I play bad guys who don't think they're bad guys. Nobody I play thinks they're bad, ever – they're horrible, but they don't think they are. If you play them where they think they are then you give it away. If they love themselves, you always want to help them fix it, you know?

"It all depends on their circumstances, their background, and their circumstances in the story in hand. Their background before they got in the story, that's what drives them, and all bad guys are only bad because somebody messed with them. They're not bad because they want to be bad, they're bad because they had to be bad, especially in their minds."

The motivations behind his performances are obviously very important to Eric, as he strives to find a rationale to explain the actions and decisions of the less-than-amiable characters he plays on screen.

"There's a movie I really like watching called *The Novelist* [2009] about a writer who's a drunk, but he doesn't drink to be drunk, like when I'm a bad guy I don't act bad to be a bad guy. It's the same thing.

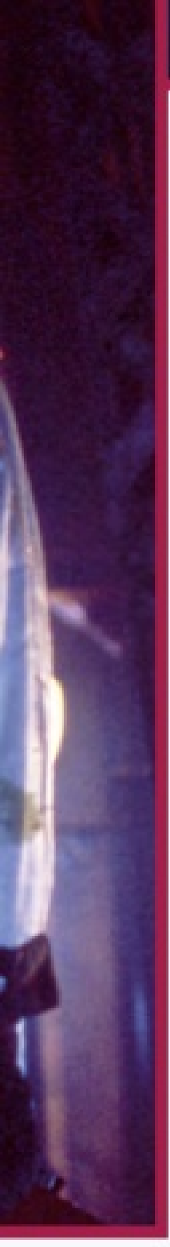
"These people don't know what they are, and that's why most people behave so badly. They don't know they're behaving badly, they have no concept of bad behaviour, they have no idea of what they're doing, they don't mean to, they're not inherently evil, they're just f***ed up, they're making mistakes."

He draws inspiration from the likes of Peter Lorre, the celebrated character actor of the 1930s and 40s seen in films like *The Maltese Falcon* [1941] and *Casablanca* [1942].

"Now Peter, he's always kind of weird, but there's always something vulnerable about him, almost as if you felt if somebody was nice to him he'd be okay. I always liked that, and I always want all my guys to look rescuable, even if they're not. They'll save the world if we let them."

He certainly upped the ante with his portrayal of the Master – "I did, didn't I?!" – an interpretation which was at times more grounded than his predecessors, but also appeared to be teetering on the brink of going stark-staring bonkers.

Despite a period of deliberation which saw everyone from Tom Selleck and Christopher Lloyd to Kyle MacLachlan and Malcolm McDowell bandied about as casting choices for the role, Eric was actually the preferred choice of the film's co-producers Universal Studios, a decision which was supported by other US partners, 20th Century Fox, as a bankable American name.



His casting was confirmed on 18 January 1996, following a period of negotiation with the producers about how he was going to play the part.

"They approached me. They came after me. My agent said to me, 'Are you familiar with *Doctor Who*?' and I said, 'I am,' and they wanted to know if I'd play the Master, and I said, 'In a New York minute!' That was my response! And then I said, 'Wait, I want to play him real, I don't want to play him campy!' 'I'll ask them,' and I replied, 'No, ask them really, say Eric knows how you want him played campy, but Eric doesn't want to play that.' He came back and said they were fine with it – go!"

Original plans called for a heavy use of prosthetics, giving more of a decayed look to the character as Bruce's body started to fall apart, but this approach was eventually abandoned.

"I turned up on set and they said, 'What do you need?' I said I needed great big contact lenses and anything that you guys want to do to me. They started to use prosthetics, and then they didn't have enough one day for something so I said, 'Let's go without,' so we did. It was one of those moments that was just circumstantial."

There's an early moment of black humour when the Master kills Miranda, the wife of his human form Bruce, as the role was played by his real-life wife Eliza.

"My wife Eliza has been on screen with me now... I've lost count, about a dozen times! And she always steals the show, she's goooood, so I'm always proud. It's fun, it's like playing house, dude."

As you might expect when talking about events which took place over just a handful of weeks, two decades ago, Eric's recollections of the specific details behind the production are limited.

"All I remember really, on honest memory – and I have flashes of everything – but the most honest memory I have is that last day on the steps [in the TARDIS cloister room] and of that heavy cloak. It was hot, and hard, but it was worth it! I mean, look at it, it looks unbelievable!"

In fact, Eric had a particular fondness for that costume: "That scene where I walk down those steps, I said, 'I want to look like a king because I think I'm God, so I want to have that persona.'

"The wardrobe designer said, 'I've got you covered pal!' and she did! The only problem was that get-up weighed like 45lbs, and it's all on my shoulders and my back, so I had to lean forward but stand up. It was a dance!

"But 'I always dress for the occasion' – of course I do! I love that line, isn't it great?"

He likes to ad lib on occasion, doesn't he?

"I do that, I have fun, but it depends on the writer and the director; if it was Bob Fosse, no! That line was scripted though."

Unfortunately, the quick turnaround of the production meant he was unable to get to know any of his fellow cast members, including Eighth Doctor Paul McGann: "It's really busy on a set, a lot of stuff's going on, there are other scenes he's got to shoot, others I have to shoot. We don't have time to fiddle. He's a perfectly wonderful man, we just didn't have time, that's all."

Reviewing the movie in **DWM** at the time, editor Gary Gillatt described Eric's performance as 'by turn brutal, urbane, terrifying and droll... with his capacity for violence, his desire for power and such overwhelming bitterness [the Master] has always been the perfect contrast to the whimsical, responsibility-dodging Doctor...'

It is a description Eric hadn't heard before, but one he obviously relishes now, as is the revelation that his portrayal of the character on the verge of complete madness has been followed by other actors like John Simm: "Good for me! [he claps] I love hearing that from you, thanks."

Sadly, the option to follow-up the TV Movie with a series was not pursued, but if *Doctor Who* had been picked up in 1996, would he have considered returning?

"Sure, and I agreed, I said, 'You betcha'. From that moment in 1996, up until this moment 20 years later, I have wanted a TV series at home so I can have a nine-to-five job as it were, if you can have one in showbusiness. Because I'd love to be home. I'm old now, I wanna be home. Just home. Same bed. Same bathroom. Same kitchen. Home. That's all."

So had the Master's role in a regular series been discussed in any more detail?

"Not a word. I would have just been the overseeing baddie."

Eric has not seen any of the series since it returned in 2005, which meant he had no idea his co-star in sci-fi show *Heroes* [2007-10], Christopher Eccleston, had portrayed the Ninth Doctor. He was also unaware he had been chosen for a role in psychological thriller *Royal Kill* [2009] because a *Doctor Who* fan working on the production suggested him to the director.

"Who knew? That's life! It's nice, but that's the great thing about being an actor. It really is."

Away from acting, Eric and his wife Eliza have been heavily involved in charity work for the likes of The Humane Society and The Natural Child Project, efforts of which he is justifiably proud, but at the same time tries to play down.

"Here's the thing. Actors and actresses love to brag about how great they are with their giving, and their charities and all that stuff, so they can talk about themselves. I'll talk about my charities all day, but I will not talk about my participation with them because I don't have to brag, I'm not doing it for that. I'm not doing it to say, 'See what a great guy I am?' It's so irritating.

"That's why you don't hear me talking about them, and I'd rather we don't talk about them, except at the end of the interview where you say, 'If you want to give...' I love that! That's cool, especially Natural Child, Natural Child's everything for me. But I'm not one of those guys who does that."

So as we mark the 20th anniversary of his one-night-only appearance as the Master, has Eric any thoughts about coming back to the show?

"Yes, especially for a series. Oh yeah, you kidding? It'd be fun to play that part all the time."

Nowadays, of course, the Master, or Missy, is played by Scottish actress Michelle Gomez. Is he aware of the gender change?

"I am aware of that!" he smiles. "Well, I need to replace her and come back!"

And does he realise that *Doctor Who* is now largely made in Wales?

"I don't care, I am Richard Burton, I am Richard Harris. I'd go there."

So, has anyone ever asked you back in any capacity?

"No they haven't," he replies, "but I would do it. Because I am so busy, and luckily enough I am so popular, everyone thinks I am unavailable. I am available to everything! I have the best life and I say yes to a lot of stuff."

With an IMDB profile that boasts some 408 credits and counting, he's not wrong there.

"That's intimidating, we'll have to edit that!"

Is it nice to turn up and give his all to a part for one episode in different series? "I have a lot of fun, dude, I have a lot of fun!"

It really does sound as though that is the case – but does he have any regrets about the decisions he's taken in his career?

"The only thing that I didn't do right in my life was when I took dance and tap and all that crap, but I never took it seriously, and I wish I had.

"I wish I could dance my ass off and I can't, and had I paid attention I would be able to! That's my only regret as far as what I do for a living. I'd love to be able to jump into a freakin' musical and be brilliant, but I wouldn't be, but that's because I didn't work hard enough as a kid and I should have. That's my only regret."

A tap-dancing Master? Now there's a thing.

It seems that despite his rich and varied career, Eric Roberts will always be associated with *Doctor Who* thanks to his brilliant portrayal of the Master in the TV Movie, and the fact he remains happy to discuss the part today is evidence of how fondly he looks back on his contribution to the series.

"It's like a great education, you can always say I'm a graduate of blah, blah, blah... and with *Doctor Who* it's the same feeling." **DWM**

To donate to Eric's preferred charity, The Natural Child Project, visit *www.naturalchild.org*

The TV Movie's Master: all dressed up with nowhere to go.

THE **DWM** INTERVIEW

SNAKE EYES!

He might have had a 'blink and you'll miss him' appearance in the TV Movie, but Gordon Tipple really was a bona-fide incarnation of the Master...

INTERVIEW BY **SIMON GUERRIER**

"I'm probably going to get in trouble for this," admits Canadian actor Gordon Tipple, "but I'm not a huge *Doctor Who* fan."

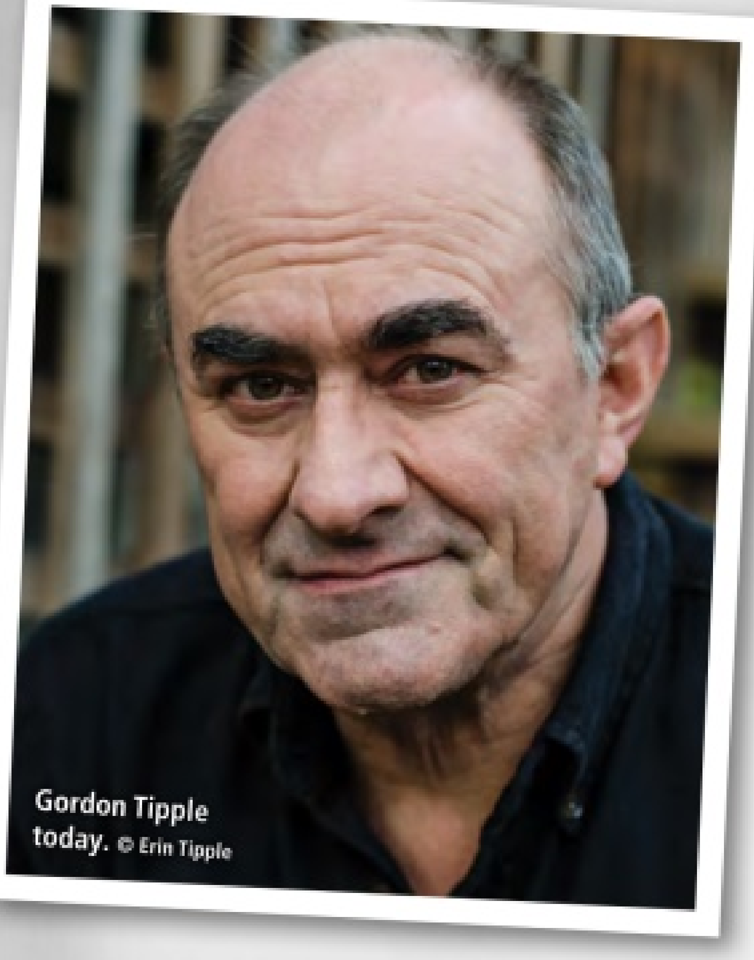
So when in early 1996 he was first offered the part of 'The Old Master', exterminated in the opening scene of the *Doctor Who* TV Movie, did he know what he was letting himself in for?

"Oh, I was certainly familiar with the series and how it had been around for a long time. Going way back to my childhood in the 1960s and collecting monster magazines and stuff like that, I remember articles about *Doctor Who* and pictures of the Daleks. We couldn't watch it in Canada then, but we knew about it."

Born in 1953, Gordon grew up in London, Ontario. A childhood friend was David Boswell, the cartoonist who later created the cult comic strip *Reid Fleming, World's Toughest Milkman*. So was Gordon into comics as a child?

"Oh, absolutely. Marvel and DC Comics, and of course *Mad* magazine. When we were kids, we thought that was just the funniest thing going. We thought it was real, cutting-edge humour.

"David and I also had a fondness for horror and cheesy monster movies. As kids, we would try to put horror make-up on ourselves using latex rubber. At the time they called it 'mortician's wax', and I recall going with David down to a drugs store to try to buy some. The chemist there really gave us the third degree. He thought we wanted to disguise ourselves to pull off a bank robbery!" He laughs. "We eventually convinced him, and he relented and sold it to us. So yeah, we were playing with make-up and effects."


Gordon Tipple today. © Erin Tipple

Does this childhood interest in horror explain the path of his later acting career? His CV is full of roles in horror and science-fiction: as well as *Doctor Who*, Gordon appeared in four episodes of *The X-Files*, and two episodes of *The Outer Limits*.

"Yes, I like that stuff," he says. "But it wasn't really my choice to do those specific kinds of things. I'm at the mercy of my agent who puts me out for audition, the cast directors who are willing to see me, and then whether producers and directors like me enough to hire me. So I do all kinds of work. But then, when you get to do something like *The X-Files*, it's a lot of fun and brings out the kid in you: 'I'm going to get horribly killed? Oh, I'm going to love doing this!'"

In fact, Gordon has been killed in a lot of film and TV. He laughs. "Yeah, I was joking about it with a friend the other day. It seems to be, 'This character really dies a horrible death, who can we get to do it? Oh yeah, there's that guy...'"

Was it his skills at dying that led to *Doctor Who* – where he's killed off within the first minute? Again he laughs. "For the audition, as I read my line of dialogue, they were just focused on my eyes and eyebrows. I have rather pronounced eyebrows, and they wanted me to be as expressive as I possibly could. So that's what got me in there."

We'll discuss that line of dialogue in a moment, but once Gordon's eyebrows had secured him the role, "they sent me to an optometrist's shop downtown to fit me with those reptilian-looking contact lenses. I don't wear contacts – just glasses for reading – and these things were really thick and uncomfortable. So they just put in one. There was a photography studio upstairs, and they sent me up to be photographed so the production office could see what I looked like. I then go back downstairs to the shop to have the contact lens taken out – and walk straight into a woman who's come into buy new glasses. I scared the living hell out of her!" He laughs delightedly. "So we knew it looked good."

When it came to recording, the contact lenses caused Gordon a lot of discomfort.

"My vision was obscured, but I was able to see just enough to get around. The problem was how quickly they dried out. The optometrist had to be there and was constantly putting in eye drops so I'd be able to actually remove the lenses later."

Gordon recorded his scenes at the sound stage in Burnaby, near Vancouver, being used for the production. For the close-up of the eyes, he was also peering through a mask.

"Originally, in the wardrobe fitting, they had me in a kind of leather bondage mask," he laughs. "You just saw my eyes, and there was a little vent for my nose so that I could breathe. Everything else was covered. They ended up modifying that so it covered just part of my face, because I also had that goatee thing going on."

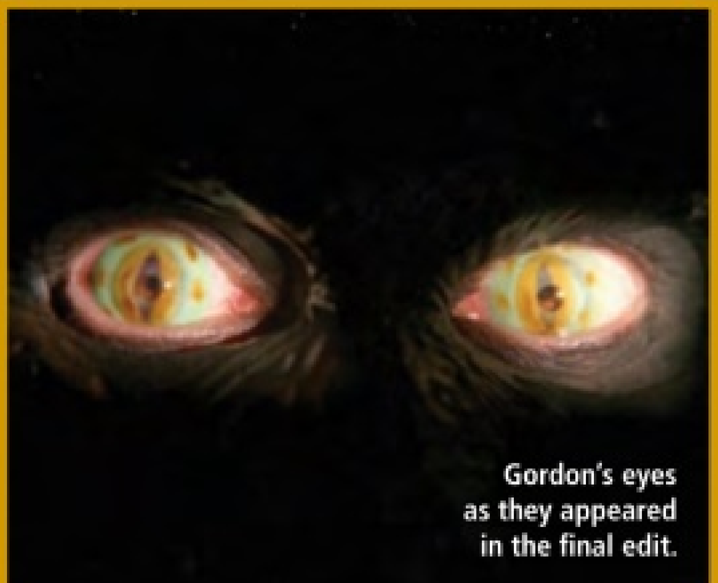
A goatee beard had been sported by the Master in two previous incarnations.

"I think the make-up department was given images of the guys that had gone before and tried to match me up." Then it wasn't a real beard? He sighs, trying to remember. "I've had a goatee off and on several times in my life, so I'm not sure. But looking at the image of me on set, that does look bigger than what I would have had."

What Gordon does remember, though, is "the suit that they made for me. You don't get a chance to see it in the little bit I'm in, but it was this black fabric that looked like little snake scales, and it had red piping. I regret not asking if I could buy the suit at the time. It was very, very cool!" In fact, the suit can be seen in the TV Movie – at the end, when it's worn by Eric Roberts' Master, along with his magnificent robes.

As well as the suit, Gordon wore an oddly shaped hat that looked – when seen looking down from above – like the pupil of his reptilian eyes. He was then encased in a sort of cylindrical prison.

The Master is imprisoned by the Daleks at the beginning of the TV Movie.


Gordon's eyes as they appeared in the final edit.

The Master has his eyes tested! © Gordon Tipple

Gordon loved the costume he was given to wear. © Gordon Tipple

> **"Another actor said to me, 'Are you Gordon Tipple? Everyone's talking about you on the internet!'"**

Director Geoffrey Sax explained in a book on the making of the TV Movie that these sets and effects, though looking computer-generated, were physically created.

"Yeah, that prison was a real thing that they built. Those glowing tubes were this material where you put a light on it and it glows back at you. And they wanted a physical reaction from me when I die. Watch the hat, and you see me moving."

As broadcast, Gordon's brief appearance and death are accompanied by narration given by the Doctor – as played by Paul McGann. But the original script has narration by Gordon, and it was recorded. **DWM** emailed him a link to an audio track. "This is wild lines for Scene 1 apple," says the voice of one of the crew – possibly director Geoffrey Sax. Then, in a gruff, menacing voice we hear Gordon:

"I do hereby make my last will and testament. If I'm to be executed and thus cruelly deprived of all existence, I ask only that my remains be transported back to my home planet by my rival Time Lord and nemesis – he who calls himself the Doctor." (Readers can find this clip at *tinyurl.com/TippleTalks*)

There's a brief pause, and then the crewmember asks for another take, "a little bit quicker, for variety." Gordon obliges.

"I'm amazed you were able to find that!" he enthuses now. "That was really something. And I when I heard it, I remembered the circumstances. After we'd done the filming, we just sat off at the side of the set and they recorded me. And it was wham-bam-thank-you-ma'am – we were done."

It's a very different voice to the gently spoken man **DWM** is chatting with today.

"I don't recall getting direction *per se*," he says. "I guess I was thinking of making it determined, you know: 'You've got me now, but not for long; I'll be back to get you!' That was my basic motivation."

Recording on the TV Movie had originally been scheduled to run Monday to Friday, but Gordon recorded his material on Saturday 10 February 1996 – the weekends being added because of the complex demands of the shoot. The extra filming day meant that Gordon was "very isolated – I was the only actor on set".

Did that mean he didn't meet the other cast members? "No, I didn't, unfortunately. I was hoping to get a chance to meet Eric Roberts, but no such luck. But that also meant I got a chance to look round. They put a lot of effort into making the sets, which were really terrific."

And what kind of atmosphere was there on set?

"A definite sense of urgency," he remembers. "You can hear it in that clip – they did the two takes and it's 'okay, we keep moving. Thank you very much.'"

His work on *Doctor Who* was done. At what point did he learn that his dialogue wasn't going to be used?

"I didn't find out until after the fact. I think I saw it when it was televised and of course, my first thought was, 'That's not my voice!'" And how did he feel about it? "It's no big deal. I'd been acting for a while and it's not a rare occurrence. Pretty much every actor I know has had a situation like that. Your first thought is, 'Oh my God – I must have been awful.' But that's not necessarily the case." He laughs. "It's a strange business, acting. You get used to it."

DWM explains that late in the day the production team thought it would be better to have the Doctor introduce the story, to give him more of a role from the start.

Gordon Tipple in the Season Two *X-Files* episode *Humbug*.

"I'm inclined to agree," says Gordon.

He says that acting is a strange business. Gordon spent one day on *Doctor Who* 20 years ago, but in October 2014 he was a perfect "zero" answer on the BBC One primetime quiz show, *Pointless* – where contestants had to name actors who'd played the Master, but not give answers other people had thought of. He's delighted by that. Does he get recognised a lot?

"A bit. The first time was maybe ten years ago or so. I was at an audition and another actor came up to me and said, 'Scuse me, are you Gordon Tipple? Everybody's talking about you on the internet.' I thought, 'Oh God, what did I do?' It was because of *Doctor Who*. I said, 'Well, that was a lot of fun, doing that little bit,' and told him what I've told you. He said, 'Oh, man, they would love to hear what you have to say.'" So did he go online? He laughs. "I like to keep a low profile. But I've had a bit of mail through my agent. *Doctor Who* fans are really organised – they include self-addressed and stamped envelopes! So I'm happy to send back an autograph."

In fact, Gordon's daughter Erin is "a huge fan. When she meets people at parties and they know her dad was in *Doctor Who*, she'll say, 'Yeah, I'm the Master's daughter.'" He laughs. "Knowing I was going to speak to you, she gave me a lecture on what's been happening in the series. After half an hour, my head was spinning. I thought it was terrific." So does Gordon know that the Master is now a woman? "Oh yeah." He doesn't mind? He laughs again. "I could come up with some real smart-ass answer, but let's refrain."

How does *Doctor Who* compare to the attention Gordon gets from having been in *The X-Files* and other popular shows?

"*The X-Files* is still very popular. It's not uncommon for me to be in a store or restaurant and somebody'll go, 'Hey, you're that guy...' He cites the 1995 episode *Humbug* as one that seems to stick in people's minds. "I played a guy called Hepcat Helm in this story about a freak show. But I think *Doctor Who* takes the prize for people's interest. It's great that it has fans who are that passionate about it." **DWM**

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special issues

SAVE 50%!

13 ISSUES & 3 SPECIALS FOR JUST £42*

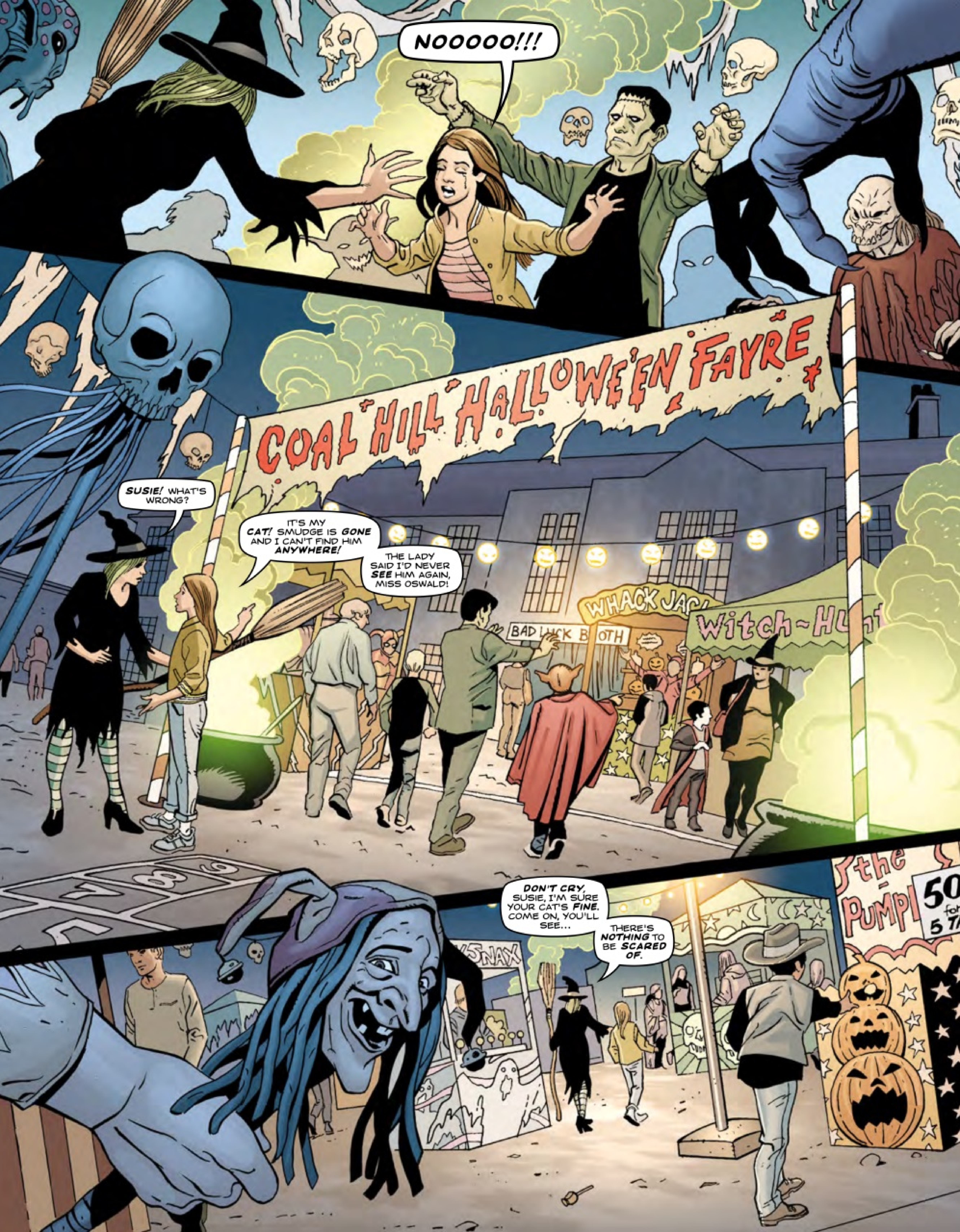
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
EVERY EPISODE EXPLORED
INSIDE THE DOCTOR WHO FESTIVAL
THE 2016 YEARBOOK
THE STORIES BEHIND THE COLLECTABLES
The essential guide to Peter Capaldi's second series

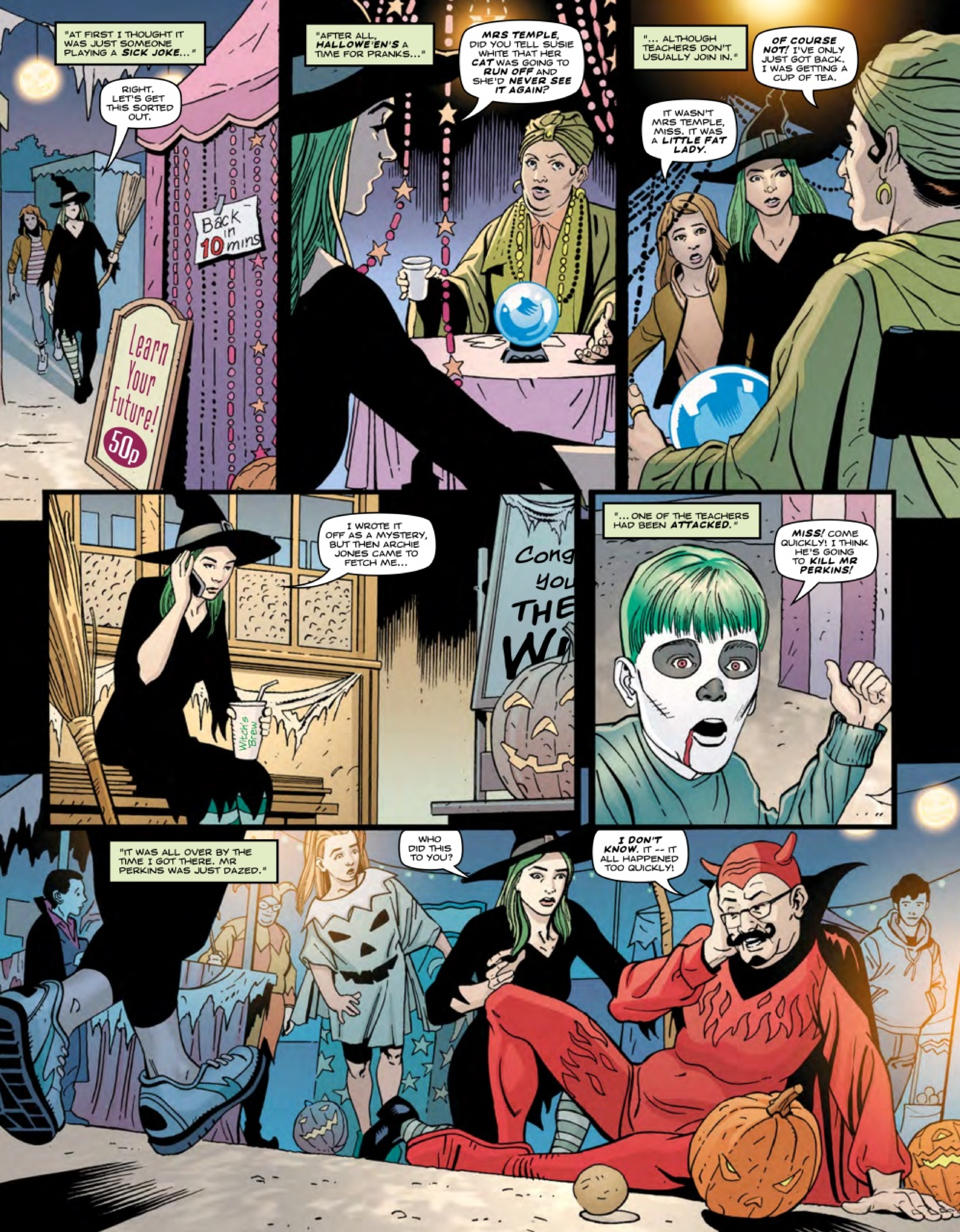
CALL
01371 853619

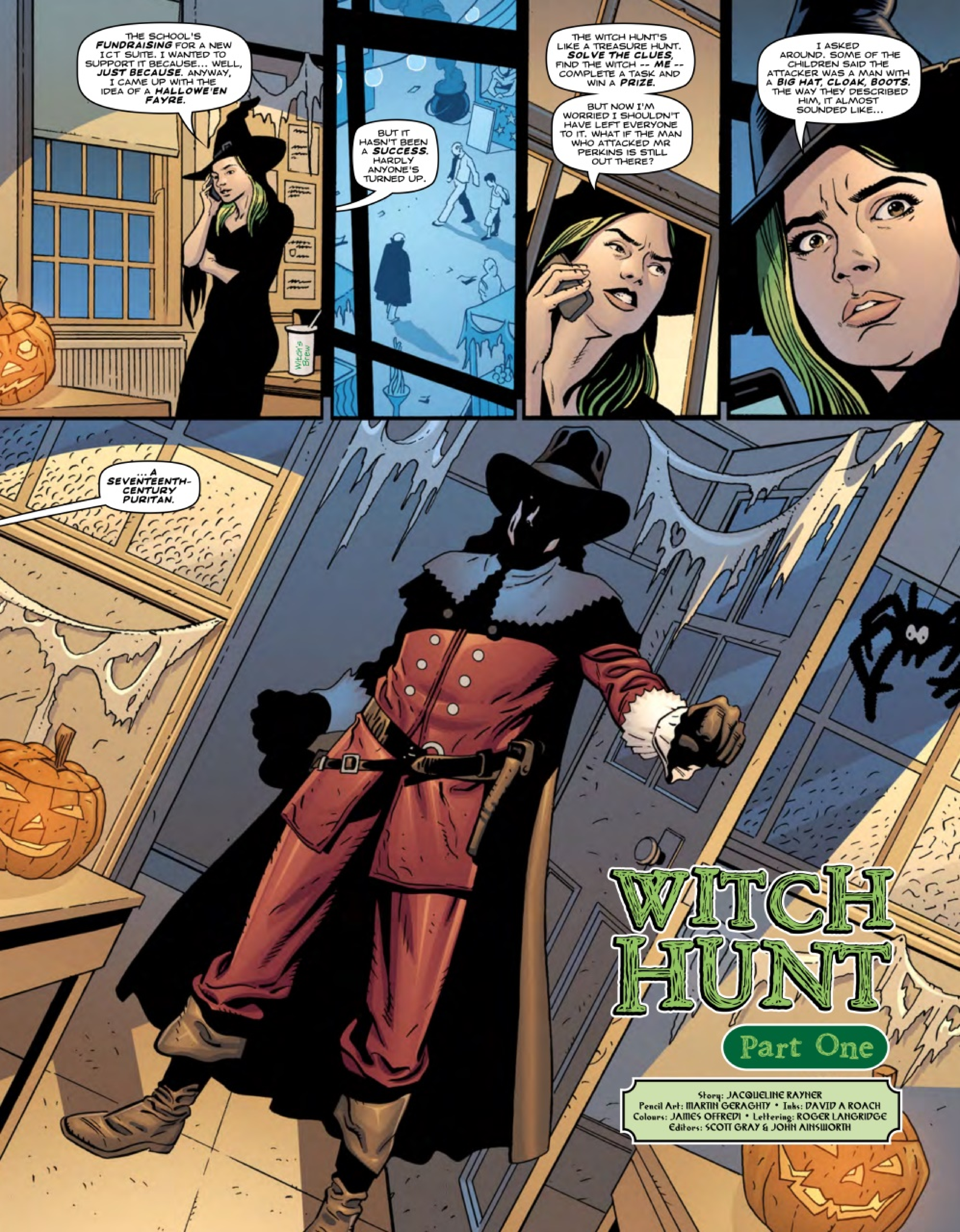
EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec/ds97

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after 1 year charged at £68 for 13 issues + 3 Specials. Offer valid from 3 March to 30 March 2016. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho*
UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00.
The subscriptions hotline is open Mon-Fri 9:00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.


NOOOOO!!!
COAL HILL HALLOWE'EN FAYRE
SUSIE! WHAT'S WRONG?
IT'S MY **CAT!** SMUDGE IS **GONE** AND I CAN'T FIND HIM **ANYWHERE!**
THE LADY SAID I'D NEVER **SEE** HIM AGAIN, MISS OSWALD!
WHACK JAC
BAD LUCK BOOTH
Witch-Hu
DON'T CRY, SUSIE, I'M SURE YOUR CAT'S **FINE.** COME ON, YOU'LL SEE...
THERE'S **NOTHING** TO BE **SCARED OF.**
SNAX
the PUMP
50 for 5 T

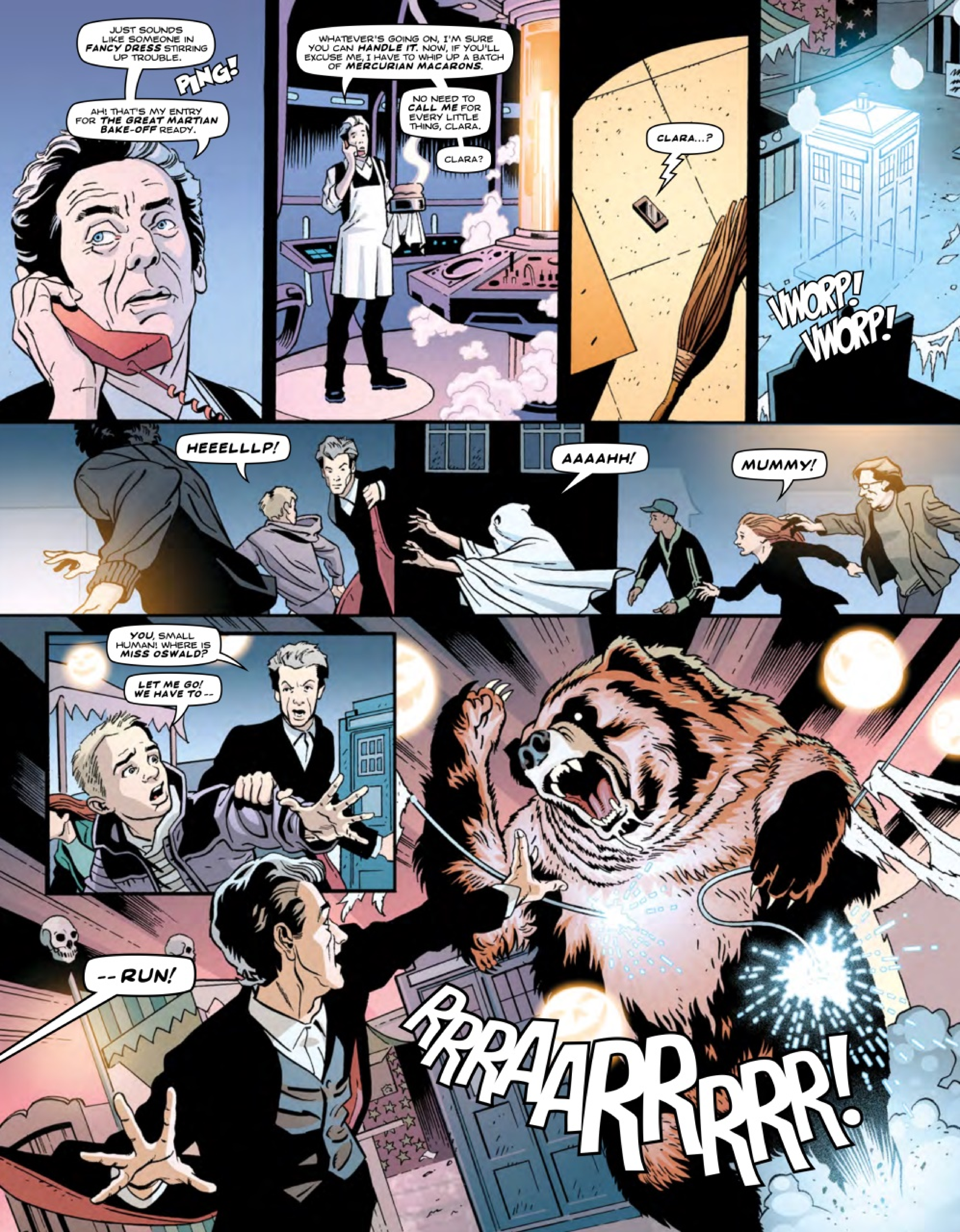

"AT FIRST I THOUGHT IT WAS JUST SOMEONE PLAYING A **SICK JOKE**..."
RIGHT. LET'S GET THIS SORTED OUT.
Back in 10 mins
Learn Your Future!
50p
"AFTER ALL, **HALLOWE'EN'S** A TIME FOR PRANKS..."
MRS TEMPLE, DID YOU TELL SUSIE WHITE THAT HER **CAT** WAS GOING TO **RUN OFF** AND SHE'D **NEVER SEE IT AGAIN?**
"... ALTHOUGH TEACHERS DON'T USUALLY JOIN IN."
OF COURSE NOT! I'VE ONLY JUST GOT BACK. I WAS GETTING A CUP OF TEA.
IT WASN'T MRS TEMPLE, MISS. IT WAS A **LITTLE FAT LADY.**
I WROTE IT OFF AS A MYSTERY, BUT THEN ARCHIE JONES CAME TO FETCH ME...
Witch's Brew
Cong
you
THE
W
"... ONE OF THE TEACHERS HAD BEEN **ATTACKED.**"
MISS! COME QUICKLY! I THINK HE'S GOING TO **KILL MR PERKINS!**
"IT WAS ALL OVER BY THE TIME I GOT THERE. MR PERKINS WAS JUST DAZED."
WHO DID THIS TO YOU?
I DON'T KNOW. IT -- IT ALL HAPPENED TOO QUICKLY!

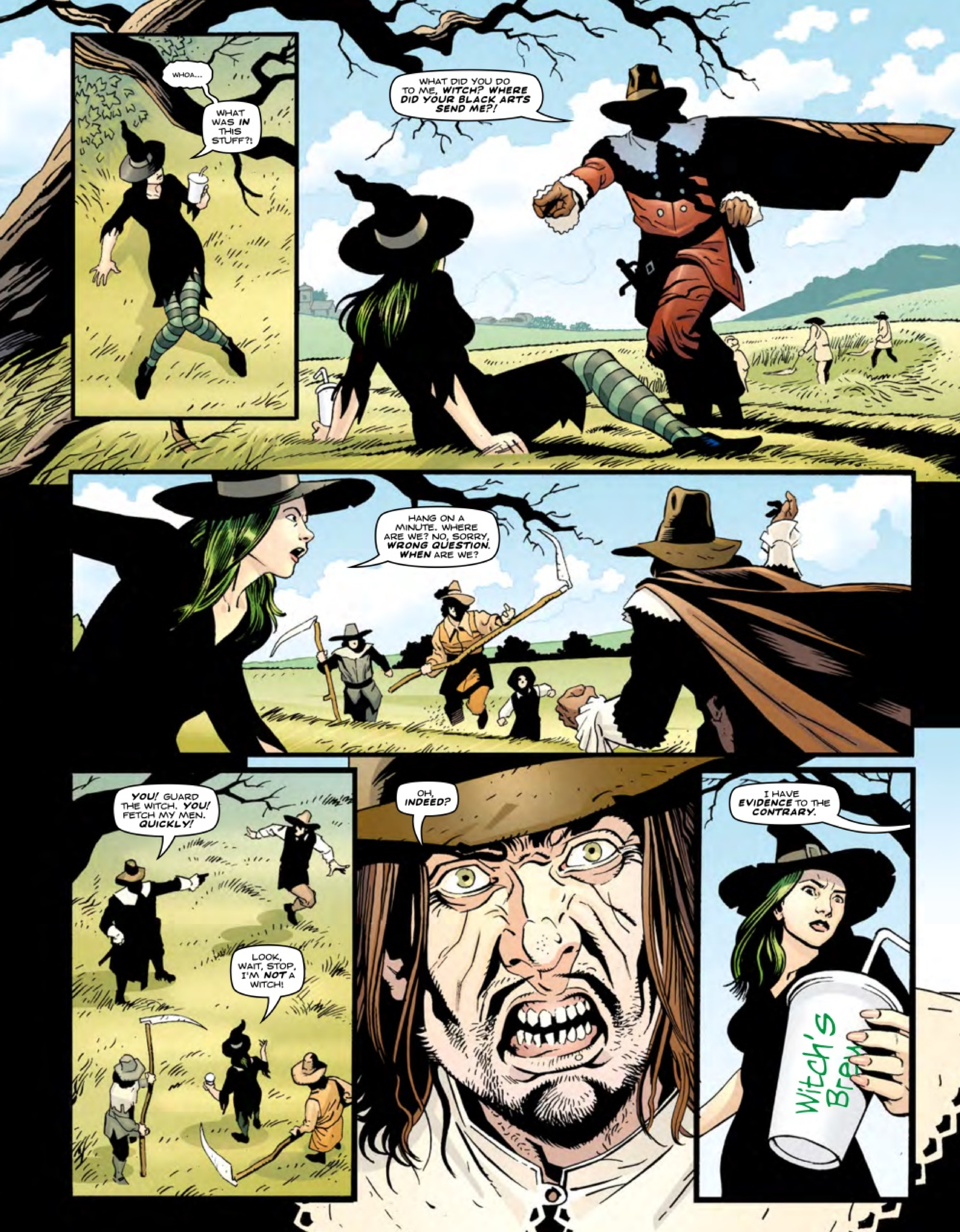

THE SCHOOL'S FUNDRAISING FOR A NEW ICT SUITE. I WANTED TO SUPPORT IT BECAUSE... WELL, JUST BECAUSE. ANYWAY, I CAME UP WITH THE IDEA OF A HALLOWE'EN FAYRE.
Witch's Brew
BUT IT HASN'T BEEN A SUCCESS. HARDLY ANYONE'S TURNED UP.
THE WITCH HUNT'S LIKE A TREASURE HUNT. SOLVE THE CLUES, FIND THE WITCH -- ME -- COMPLETE A TASK AND WIN A PRIZE.
BUT NOW I'M WORRIED I SHOULDN'T HAVE LEFT EVERYONE TO IT. WHAT IF THE MAN WHO ATTACKED MR PERKINS IS STILL OUT THERE?
I ASKED AROUND. SOME OF THE CHILDREN SAID THE ATTACKER WAS A MAN WITH A BIG HAT, CLOAK, BOOTS. THE WAY THEY DESCRIBED HIM, IT ALMOST SOUNDED LIKE...
... A SEVENTEENTH-CENTURY PURITAN.

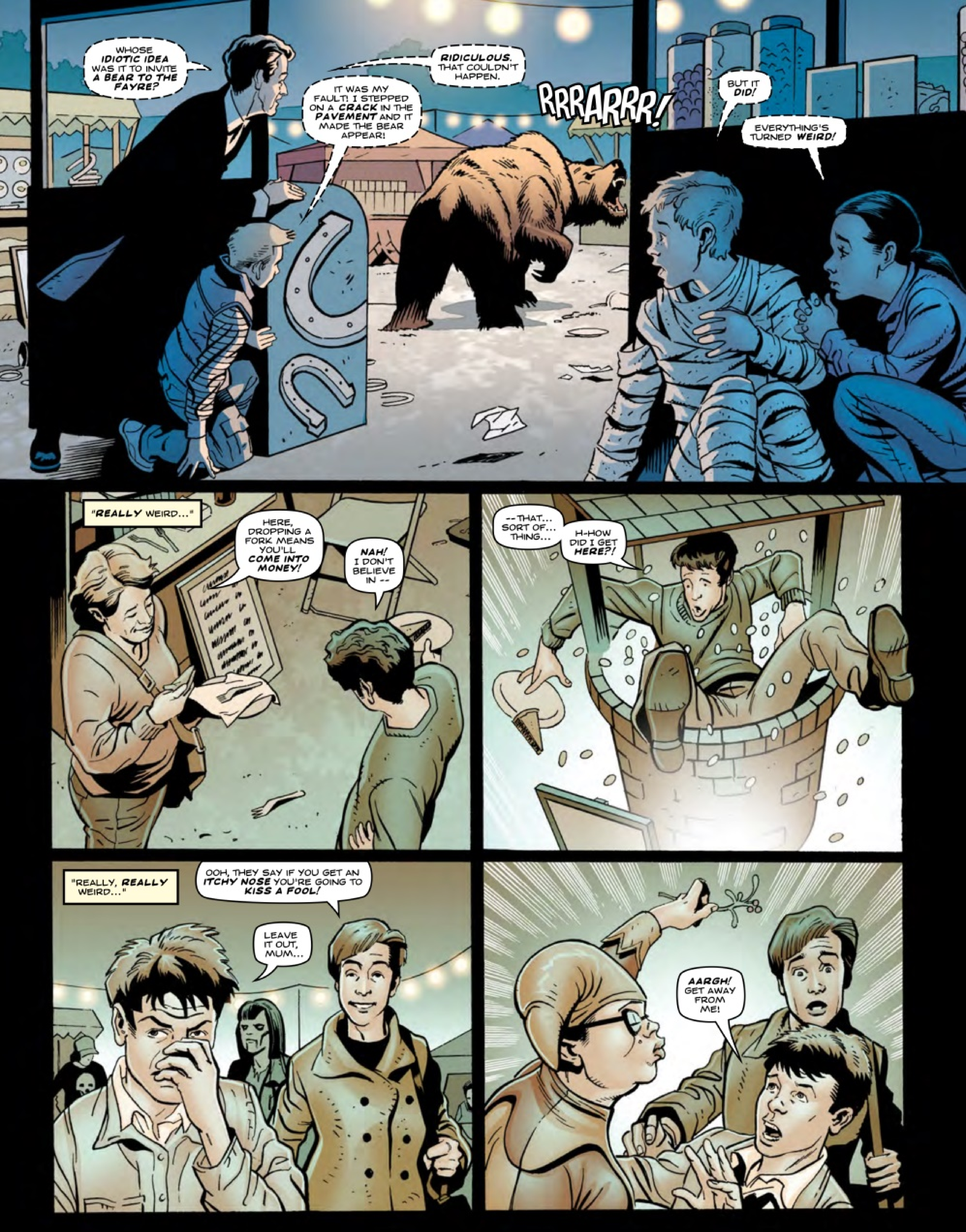
WITCH HUNT

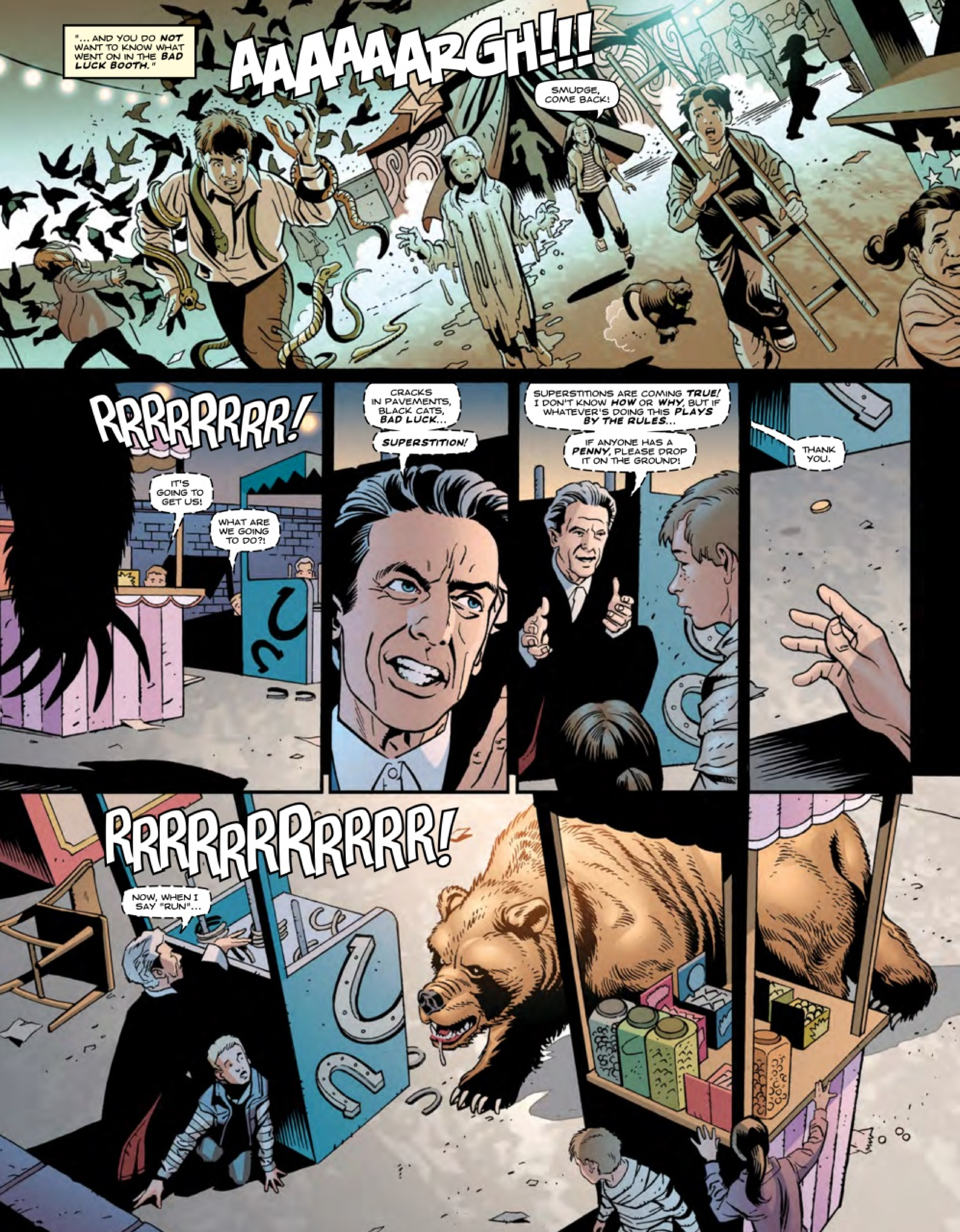
Part One

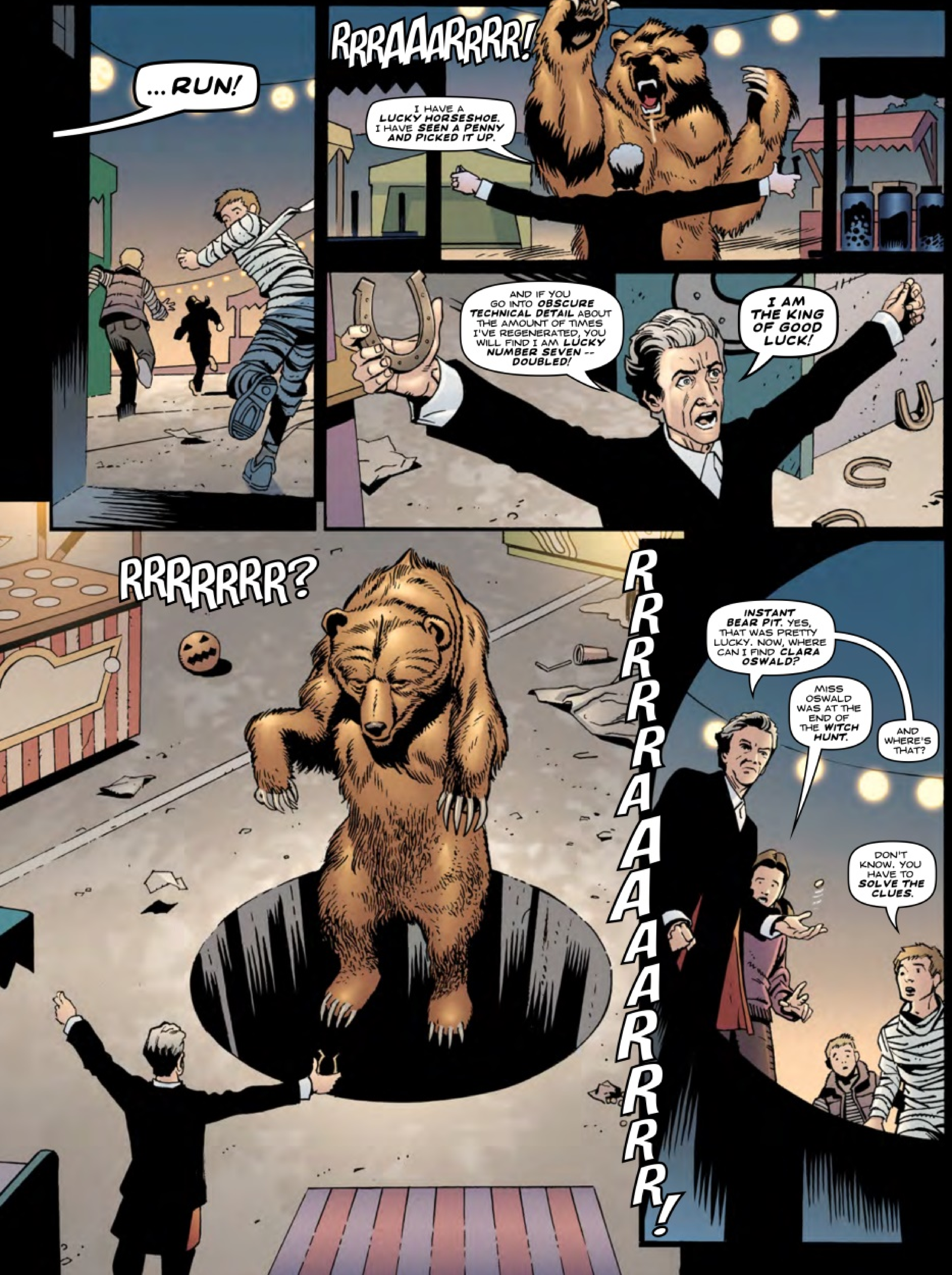
Story: JACQUELINE RAYNER
Pencil Art: MARTIN GERAGHTY • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

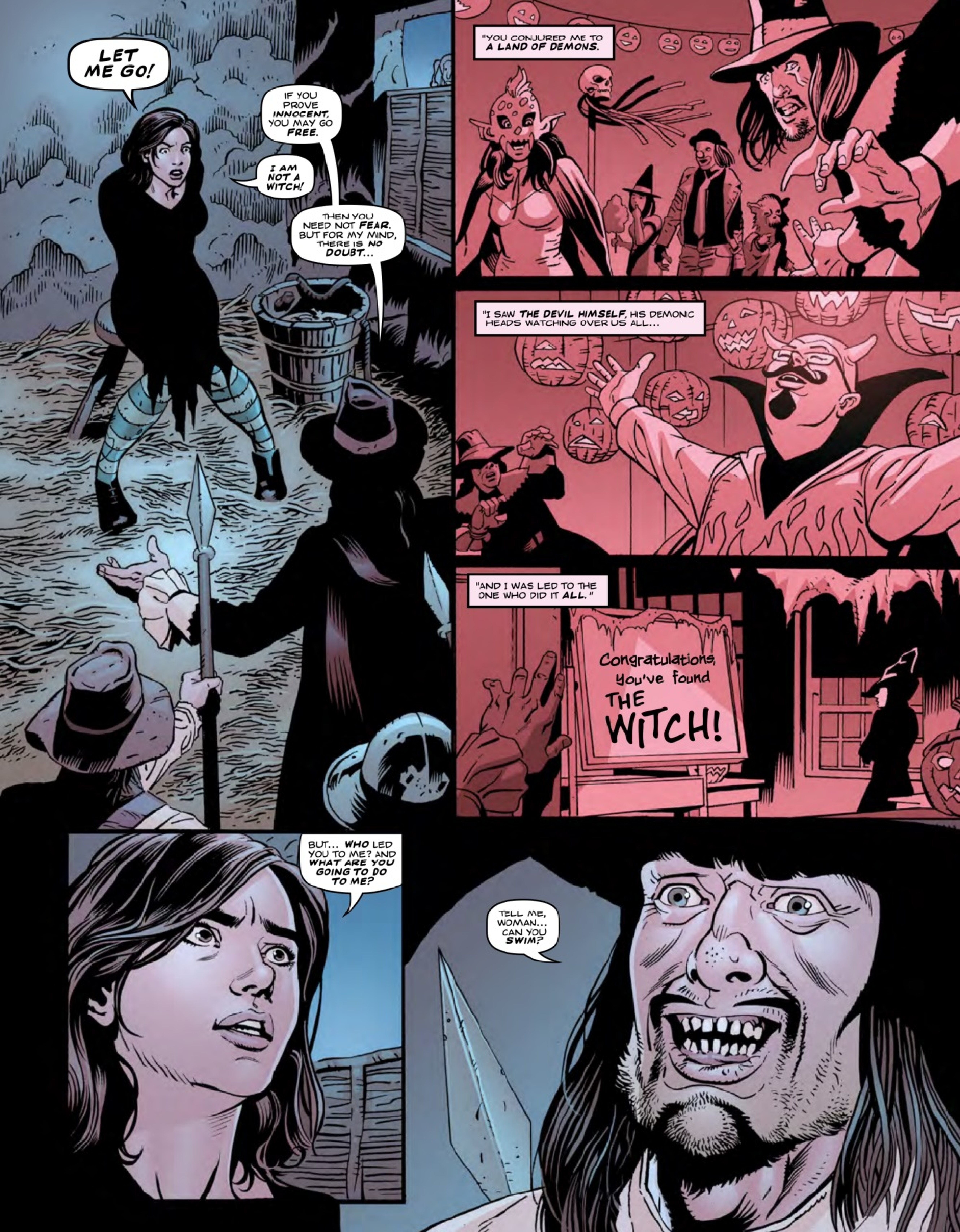

JUST SOUNDS LIKE SOMEONE IN **FANCY DRESS** STIRRING UP TROUBLE.
PING!
AH! THAT'S MY ENTRY FOR **THE GREAT MARTIAN BAKE-OFF** READY.
WHATEVER'S GOING ON, I'M SURE YOU CAN **HANDLE IT.** NOW, IF YOU'LL EXCUSE ME, I HAVE TO WHIP UP A BATCH OF **MERCURIAN MACARONS.**
NO NEED TO **CALL ME** FOR EVERY LITTLE THING, CLARA.
CLARA?
CLARA...?
VWORP! VWORP!
HEEELLLP!
AAAAHH!
MUMMY!
YOU, SMALL HUMAN! WHERE IS **MISS OSWALD?**
LET ME GO! WE HAVE TO --
-- RUN!
RRRAAARRRRR!

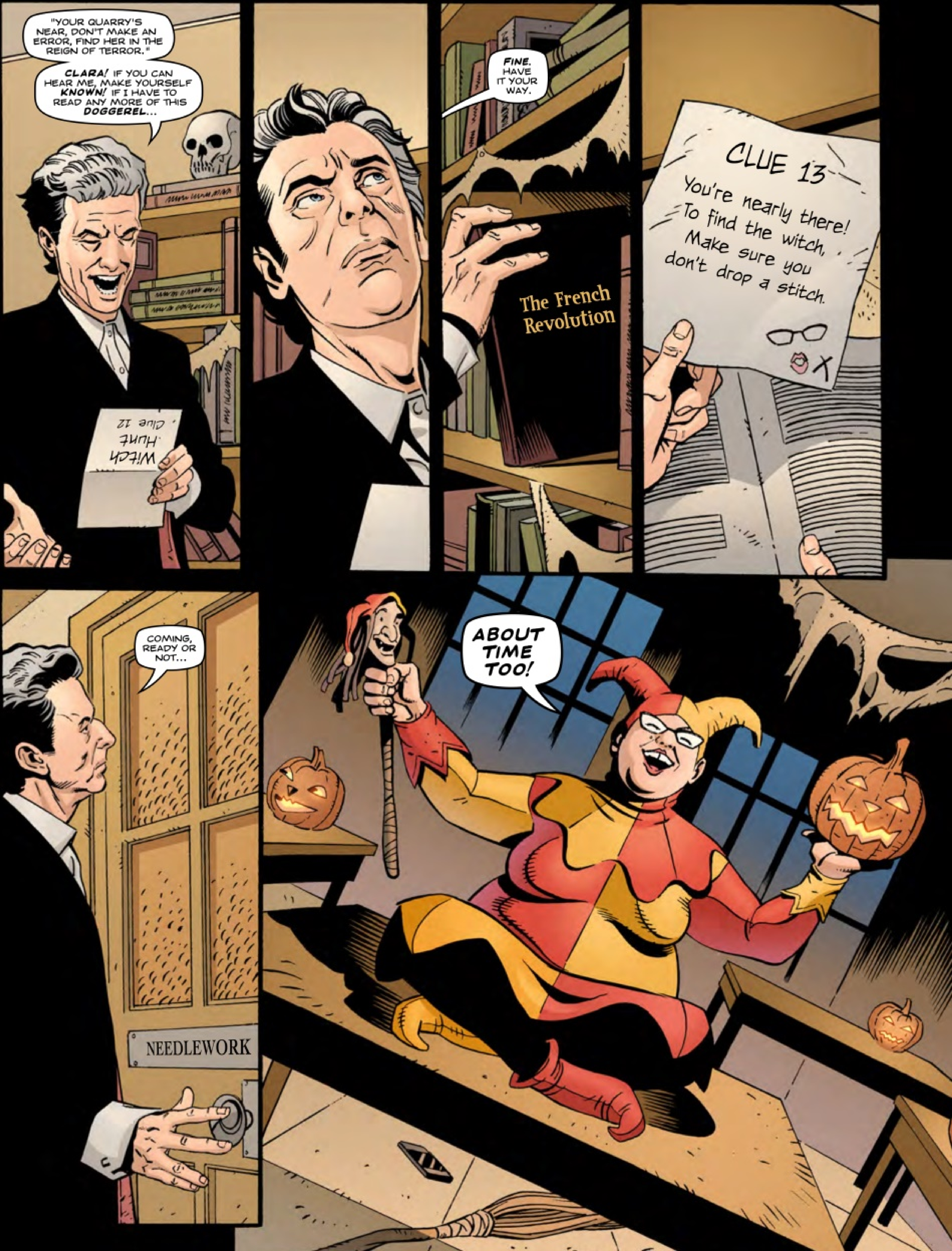

WHOA...
WHAT WAS IN THIS STUFF?!
WHAT DID YOU DO TO ME, WITCH? WHERE DID YOUR BLACK ARTS SEND ME?!
HANG ON A MINUTE. WHERE ARE WE? NO, SORRY, WRONG QUESTION. WHEN ARE WE?
YOU! GUARD THE WITCH. YOU! FETCH MY MEN. QUICKLY!
LOOK, WAIT, STOP, I'M NOT A WITCH!
OH, INDEED?
I HAVE EVIDENCE TO THE CONTRARY.
Witch's Bre

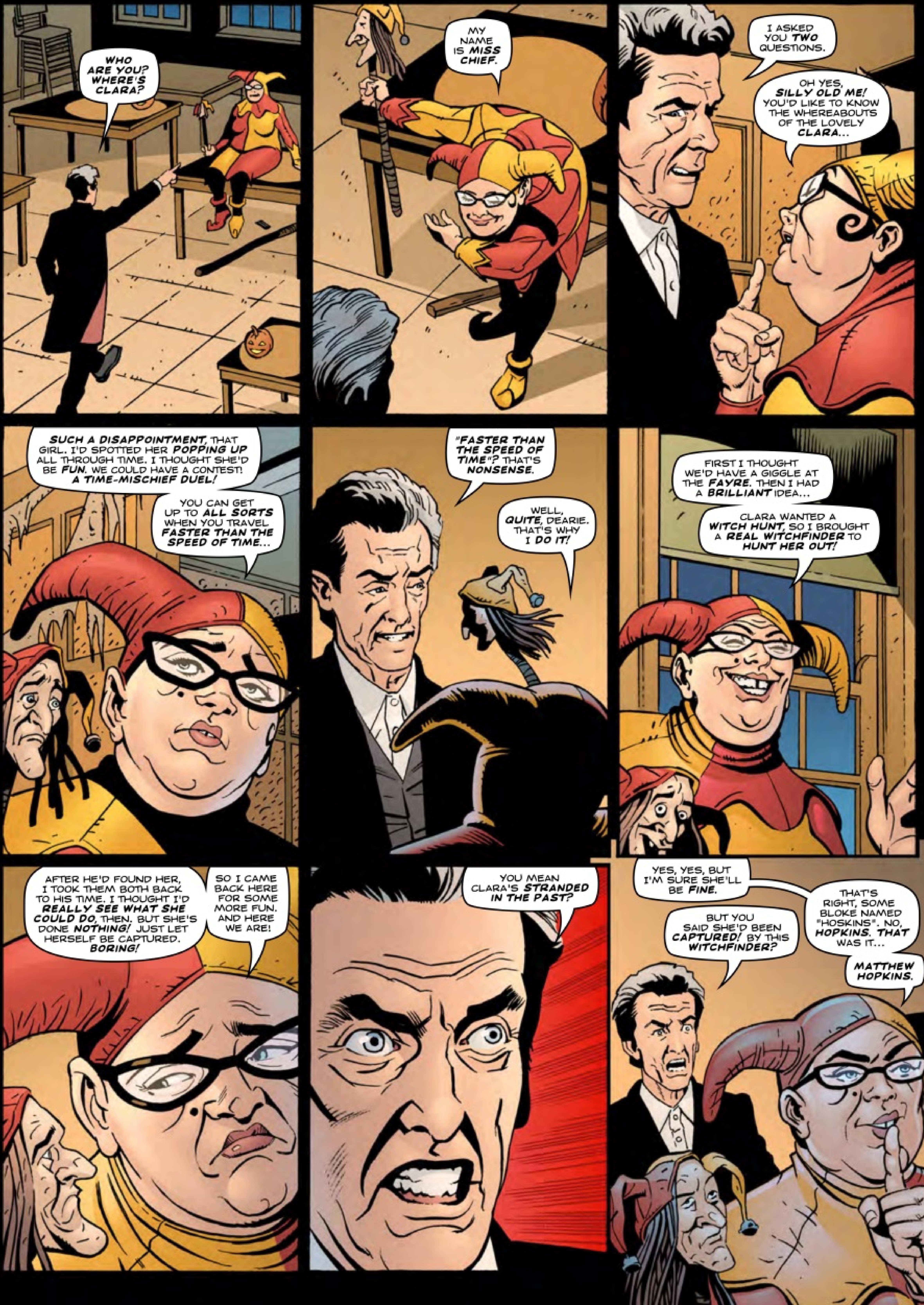

WHOSE *IDIOTIC IDEA* WAS IT TO INVITE *A BEAR TO THE FAYRE?*
IT WAS MY FAULT! I STEPPED ON A *CRACK* IN THE *PAVEMENT* AND IT MADE THE BEAR APPEAR!
RIDICULOUS. THAT COULDN'T HAPPEN.
RRRARRR!
BUT IT *DID!*
EVERYTHING'S TURNED *WEIRD!*
"*REALLY* WEIRD..."
HERE, DROPPING A FORK MEANS YOU'LL *COME INTO MONEY!*
NAH! I DON'T BELIEVE IN --
--THAT... SORT OF... THING...
H-HOW DID I GET *HERE?!*
"REALLY, *REALLY* WEIRD..."
OOH, THEY SAY IF YOU GET AN *ITCHY NOSE* YOU'RE GOING TO *KISS A FOOL!*
LEAVE IT OUT, MUM...
AARGH! GET AWAY FROM ME!

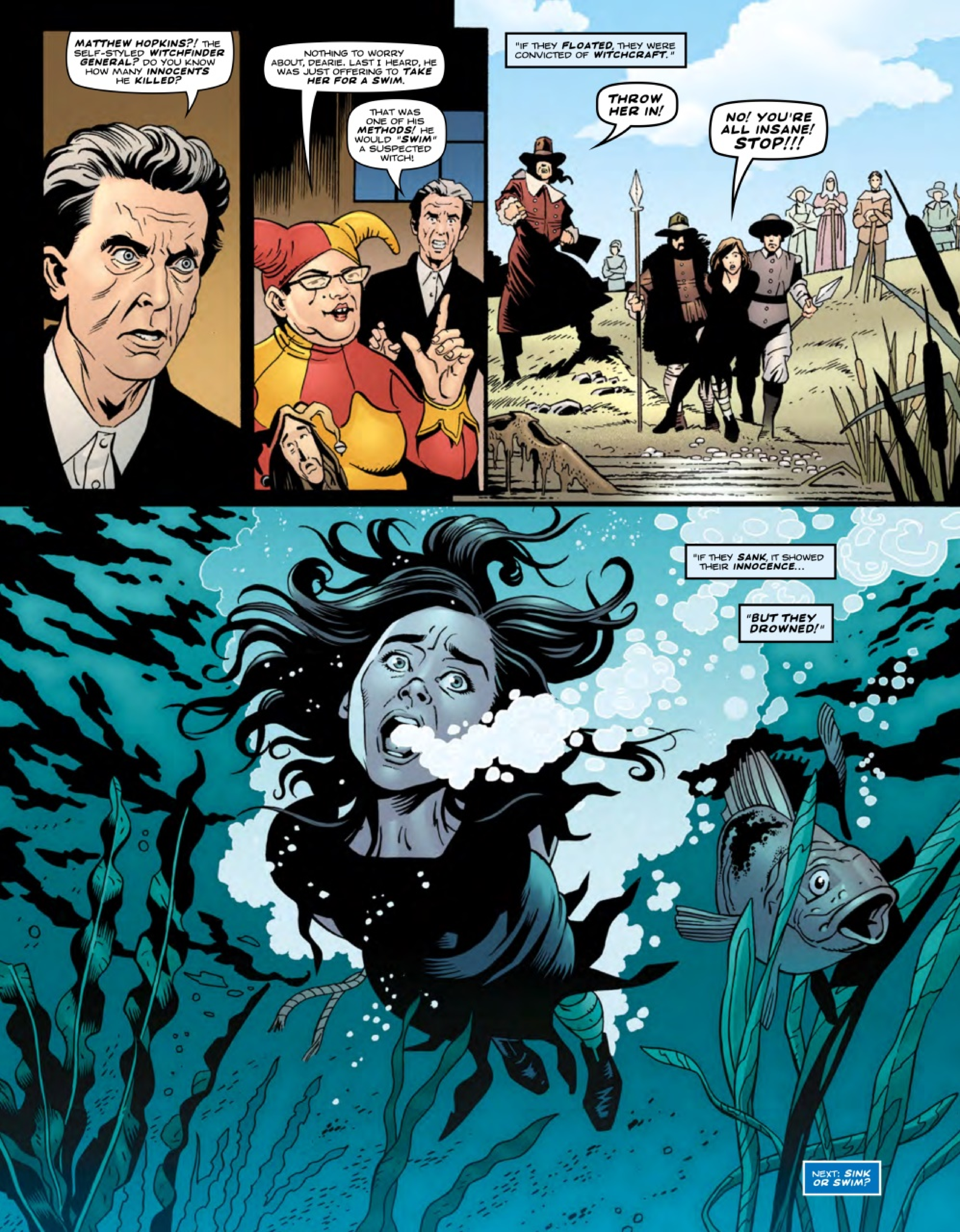

"... AND YOU DO NOT WANT TO KNOW WHAT WENT ON IN THE BAD LUCK BOOTH."
AAAAAARGH!!!
SMUDGE, COME BACK!
RRRRRRRR!
IT'S GOING TO GET US!
WHAT ARE WE GOING TO DO?!
CRACKS IN PAVEMENTS, BLACK CATS, BAD LUCK...
SUPERSTITION!
SUPERSTITIONS ARE COMING TRUE! I DON'T KNOW HOW OR WHY, BUT IF WHATEVER'S DOING THIS PLAYS BY THE RULES...
IF ANYONE HAS A PENNY, PLEASE DROP IT ON THE GROUND!
THANK YOU.
RRRRRRRRRRRR!
NOW, WHEN I SAY "RUN"...


...RUN!
RRRAAARRRR!
I HAVE A LUCKY HORSESHOE. I HAVE SEEN A PENNY AND PICKED IT UP.
AND IF YOU GO INTO OBSCURE TECHNICAL DETAIL ABOUT THE AMOUNT OF TIMES I'VE REGENERATED, YOU WILL FIND I AM LUCKY NUMBER SEVEN -- DOUBLED!
I AM THE KING OF GOOD LUCK!
RRRRRRR?
RRRRRAAAAAARRRRR!
INSTANT BEAR PIT. YES, THAT WAS PRETTY LUCKY. NOW, WHERE CAN I FIND CLARA OSWALD?
MISS OSWALD WAS AT THE END OF THE WITCH HUNT.
AND WHERE'S THAT?
DON'T KNOW. YOU HAVE TO SOLVE THE CLUES.


LET ME GO!
IF YOU PROVE **INNOCENT**, YOU MAY GO **FREE**.
I AM NOT A WITCH!
THEN YOU NEED NOT **FEAR**. BUT FOR MY MIND, THERE IS **NO DOUBT**...
"YOU CONJURED ME TO **A LAND OF DEMONS**.
"I SAW **THE DEVIL HIMSELF**, HIS DEMONIC HEADS WATCHING OVER US ALL...
"AND I WAS LED TO THE ONE WHO DID IT **ALL**."
Congratulations, you've found THE WITCH!
BUT... **WHO** LED YOU TO ME? AND **WHAT ARE YOU GOING TO DO TO ME?**
TELL ME, WOMAN... CAN YOU **SWIM?**


"YOUR QUARRY'S NEAR, DON'T MAKE AN ERROR, FIND HER IN THE REIGN OF TERROR."
CLARA! IF YOU CAN HEAR ME, MAKE YOURSELF **KNOWN!** IF I HAVE TO READ ANY MORE OF THIS **DOGGEREL...**
Witch Hunt Clue 12
FINE. HAVE IT YOUR WAY.
The French Revolution
CLUE 13
You're nearly there! To find the witch, Make sure you don't drop a stitch.
X
COMING, READY OR NOT...
NEEDLEWORK
ABOUT TIME TOO!


WHO ARE YOU? WHERE'S CLARA?
MY NAME IS MISS CHIEF.
I ASKED YOU TWO QUESTIONS.
OH YES, SILLY OLD ME! YOU'D LIKE TO KNOW THE WHEREABOUTS OF THE LOVELY CLARA...
SUCH A DISAPPOINTMENT, THAT GIRL. I'D SPOTTED HER POPPING UP ALL THROUGH TIME. I THOUGHT SHE'D BE FUN. WE COULD HAVE A CONTEST! A TIME-MISCHIEF DUEL!
YOU CAN GET UP TO ALL SORTS WHEN YOU TRAVEL FASTER THAN THE SPEED OF TIME...
"FASTER THAN THE SPEED OF TIME"? THAT'S NONSENSE.
WELL, QUITE, DEARIE. THAT'S WHY I DO IT!
FIRST I THOUGHT WE'D HAVE A GIGGLE AT THE FAYRE. THEN I HAD A BRILLIANT IDEA...
CLARA WANTED A WITCH HUNT, SO I BROUGHT A REAL WITCHFINDER TO HUNT HER OUT!
AFTER HE'D FOUND HER, I TOOK THEM BOTH BACK TO HIS TIME. I THOUGHT I'D REALLY SEE WHAT SHE COULD DO, THEN. BUT SHE'S DONE NOTHING! JUST LET HERSELF BE CAPTURED. BORING!
SO I CAME BACK HERE FOR SOME MORE FUN. AND HERE WE ARE!
YOU MEAN CLARA'S STRANDED IN THE PAST?
YES, YES, BUT I'M SURE SHE'LL BE FINE.
BUT YOU SAID SHE'D BEEN CAPTURED! BY THIS WITCHFINDER?
THAT'S RIGHT, SOME BLOKE NAMED "HOSKINS". NO, HOPKINS. THAT WAS IT...
MATTHEW HOPKINS.


MATTHEW HOPKINS?! THE SELF-STYLED WITCHFINDER GENERAL? DO YOU KNOW HOW MANY INNOCENTS HE KILLED?
NOTHING TO WORRY ABOUT, DEARIE. LAST I HEARD, HE WAS JUST OFFERING TO TAKE HER FOR A SWIM.
THAT WAS ONE OF HIS METHODS! HE WOULD "SWIM" A SUSPECTED WITCH!
"IF THEY FLOATED, THEY WERE CONVICTED OF WITCHCRAFT."
THROW HER IN!
NO! YOU'RE ALL INSANE! STOP!!!
"IF THEY SANK, IT SHOWED THEIR INNOCENCE...
"BUT THEY DROWNED!"
NEXT: SINK OR SWIM?

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Opening the Eye

Putting the TV Movie to the test of a modern audience, 20 years on...

BY **JACQUELINE RAYNER**

In 1996, I formed a club. It came into being about 12 seconds after Grace Holloway decided against travelling in the TARDIS with the Eighth Doctor, and was called the 'Grace Holloway is Stupid Club', known as GHISC. Members carried a card declaring their willingness to take part in adventures. *Carpe diem* should have been (but actually wasn't) our motto.

Highlights of the club's existence were getting the lovely (if, at the time, slightly bewildered) Yee Jee Tso to pose in a Grace Holloway is Stupid T-shirt for our newsletter, and the time when one of our members told Daphne Ashbrook that someone in the UK had formed a 'Daphne Ashbrook is Stupid Club', to her utter horror. (The mistake was hastily corrected.)

Twenty years later, I revisited the TV Movie alongside Fan Twin and Non-Fan Twin, to see if they would agree with my judgement on this fabulous but ultimately most foolish of companions.

It wasn't the first time we'd watched the TV Movie together, but that had been a long time ago and they remembered virtually nothing about it. My main memory of their first encounter was them asking every few minutes when the monsters were going to turn up and getting bored. I can honestly say that their reactions this time surprised me – and watching it as a parent changed my views about some of it too.

They found it exciting almost from the beginning, especially the escaping Master-goo and the gun battle. Non-Fan Twin totally gasted my flabber by asking if the music the Seventh Doctor was listening to was 'Trock', which is something I'm only vaguely aware of through the pages of this very magazine, and had no idea he'd heard of. I don't think it really counted as Time Lord rock music, though. More like Renegade soul music, or 'Rsoul' for short. (Note: this genuinely happened and is not invented for the sake of a joke. Although I am quite pleased with the joke.)

Then came the Doctor getting shot, and the regeneration – which is the bit where I found myself suddenly getting a bit Mary Whitehouse, because it was all rather traumatic. The Doctor on the operating table, desperately trying to make himself understood. The Doctor dying during surgery. The Doctor in the morgue, with no dignity in death. Because the thing is, my children aren't ever going to come across someone who's been blasted with radiation on a spider planet, or who's absorbed the entirety of the time vortex, but they might know people who will go – or *have* gone – to hospital for operations. This is real-life scary, the sort of emotional fear that trumps any monster, and it was uncomfortable.

> **'Watching the TV Movie again now, as a parent, changed my views about some of it...'**

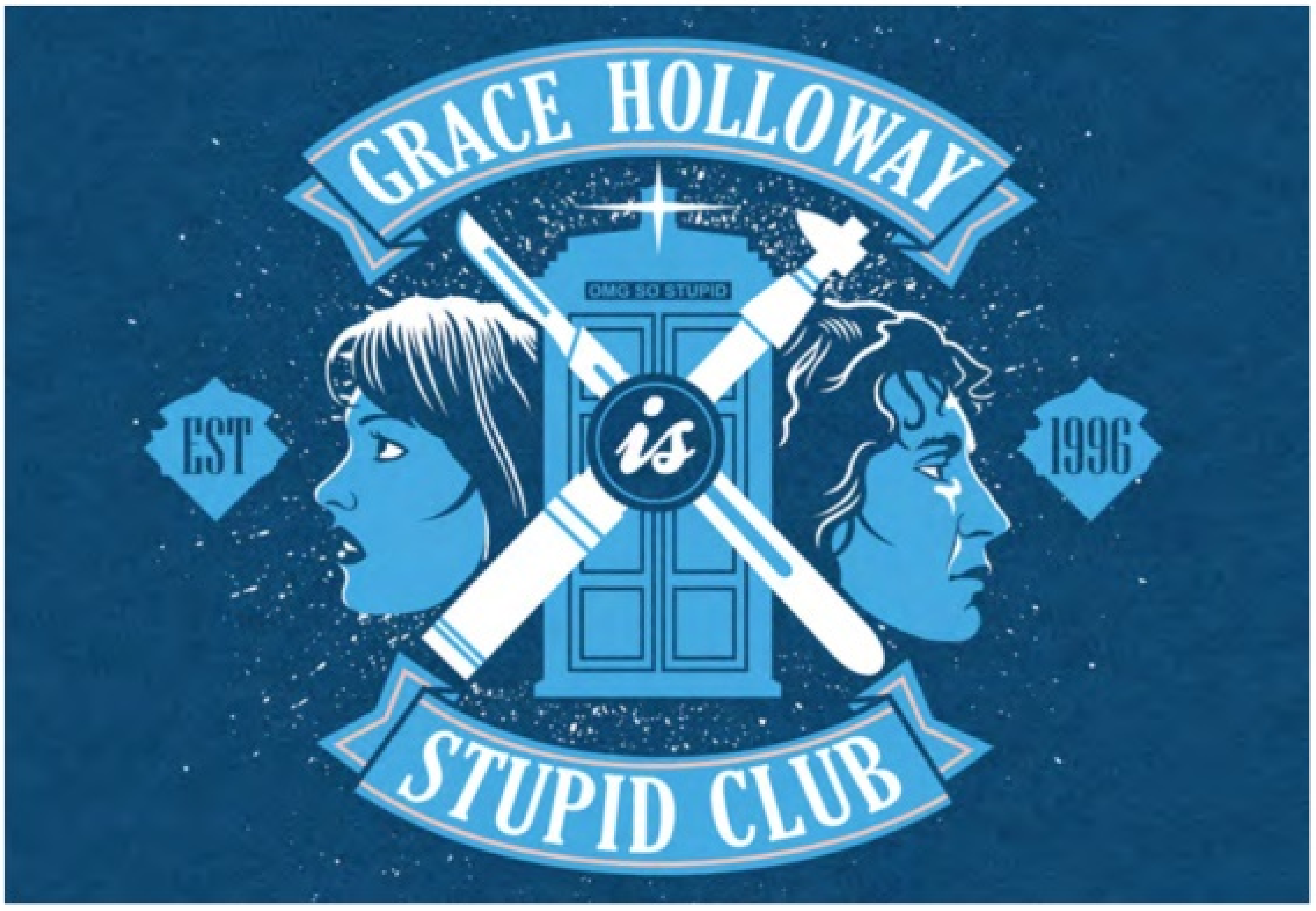


ILLUSTRATION: **JAMIE LENMAN**

Admittedly, it wasn't quite as uncomfortable as the Doctor and Grace kissing, the first instance of which was greeted by Non-Fan Twin yelling "Look away! Look away!" as both hid their faces – and then their horrified reaction later when it happened *again*...

It was also interesting to see just how *funny* they found the movie. The classic straight-down-backwards faint in the morgue. Grace's comedy expression after "These shoes! They fit perfectly!" The motorbike driving into and out of the TARDIS. They were creased up with laughter! In fact, they really enjoyed the whole thing. Now they're that bit older and used to seeing action films, the lack of monsters didn't bother them at all; there was plenty to hold their attention. Those scores on the doors: Fan Twin gave it 7/10 – and then, to everyone's surprise, Non-Fan Twin gave it the full 10/10. He thought it was *awesome*! Who'd have seen that coming?

Fan Twin's favourite bit was the ambulance/motorbike chase.

Non-Fan Twin's favourite bits were "WHO! AM! I?!" and "IT'S ALIVE!" (I didn't really need him to tell me this, as he'd been re-enacting them every few minutes.)

Their top traumatic bits were:

1 The Doctor's death.
2 The kissing!
3 The neck-snapping scenes.
4 The fish getting its head cut off.
5 The American health system. (I had to explain this last one to them after Bruce's 'Is he rich?' question in the ambulance, and they were horrified! God bless the NHS.)

And onto the big question. Would they be helming a GHISC revival for the twenty-first century? "Do you think Grace should have gone with the Doctor at the end?" I asked.

Fan Twin: "YES!"

Non-Fan Twin: "YES!!!!!"

It would be safe to say they were pretty clear on that one. (They were also unhappy to find out that Grace doesn't appear in any other TV stories.) But I had one more question for them. What would *they* do if the Doctor offered to take them travelling through time and space?

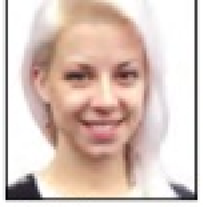
Sensible Fan Twin: "I think it'd be very dangerous and I'd miss Effie [the cat]."

Carefree Non-Fan Twin: "I'm going with the Doctor. See you Monday!"

And how about me? Do I still hold true to the ideals of the club I founded? Would I go with the Doctor if he asked me?

Nah. What could time and space offer that'd be better than life at home with my two young boys? And anyway, if the TARDIS systems went awry, I might not get back in time for the next season of *Doctor Who*... **DWM**

CHRIS


EMMA

MICHAEL

WILL

The **TIME TEAM**

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 759 – **VICTORY OF THE DALEKS**

True colours

We're back in London, during World War Two. Winston Churchill has summoned the Doctor. But what will the Time Team make of the wartime PM's new allies?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Would you care for some tea?" asks Will, as Michael, Emma and Chris arrive for a viewing of *Victory of the Daleks*, the third outing for Matt Smith as the Doctor and Karen Gillan as Amy Pond.

"Ooh, yes please!" says Michael.

Emma thrusts a Tesco bag at Will. "I've brought Jammie Dodgers!" she says.

The Time Team's bonhomie is interrupted by an air raid siren. Luckily, it's only coming from the telly where, some time during World War Two, the Cabinet War Rooms are a hive of activity.

"That's a lot of telephones," says Will, as a familiar figure enters the Map Room.

"Churchill!" says Chris, delighted. "Nice to tease him last episode, but so much cooler to see Ian McNeice in his full Winston get-up."

"Gorgeous little Dalek battle-figure, too," notes Emma, as one of Churchill's staff pushes a tiny model into position on the map.

"It's the 'game board' from *The Five Doctors* all over again," says Chris.

"That was a lovely teaser," declares Michael. "Even though it sort of repeated the end of last week's episode."

The Doctor and Amy arrive to find the TARDIS surrounded by marines pointing rifles at them. Churchill appears from behind the marines to greet the Doctor.

"They've met before, then?" asks Chris. "And Winnie is clearly used to another bloke turning up..."

"Which Doctor became Churchill's friend?" wonders Michael. "I expect it was Pertwee."

Emma sees similarities between Churchill and the Doctor. "Always positive in the face of horrific obstacles, willing to do everything they can to save the day," she says.

Churchill leads the Doctor and Amy up to the roof, where they meet a Scots scientist called Bracewell.

"Bill Paterson! Everything is better for having Bill Paterson," cheers Will.

Below them, London isn't looking great – fires burn, buildings lie in ruins and the sky is filled with barrage balloons.

"Wonder if Rose is destined to dangle from one of those blimps?" says Chris, recalling her antics in *The Empty Child*.

"Did the Nazis often attack during broad daylight?" asks Michael.

"I think they did early on, but switched to night attacks quite quickly," replies Emma.

The reality of war might be the biggest shock for Amy, but there's an even more alarming sight waiting for the Doctor. Bracewell has been having flashes of genius, and is leading the Ironside Project. But what's an Ironside?

"A Dalek!" yells Michael. "This is a great image. Camouflaged soldier Daleks! Sorry, Ironsides."

Will is also thrilled. "Love the blackout covering on the ear lamps!" he says. "Are they called ear lamps? I'm calling them that."

"But... 'Bracewell's Ironsides'? Say what?!" says Emma, puzzled. "The Doctor doesn't seem too happy, and I'm not surprised! It's all too suspicious."

Chris finds it all too bizarre. "They're 'good'?" he wails. "Is this how viewers felt when *The Power of the Daleks* was on?"

The Doctor's attempt to convince Churchill that the Daleks aren't a human invention isn't going down very well. Emma isn't surprised.

"He's a man with a war to win," she reasons.

"The Doctor is barely controlling his fury – those Daleks always get to him," says Michael.

There's more to worry about. "Oooh. Amy doesn't remember the Dalek invasion in *The Stolen Earth*," gasps Michael. "Something's very wrong."

"Maybe the Daleks didn't get as far as Leadworth?" suggests Emma.

Churchill explains to the Doctor just why he's willing to take such a risk by trusting Bracewell and his creations.

"Ian McNeice's performance is very much a depiction of the legend of Churchill," says Chris. "Winston is a larger than life figure, and needs that sort of delivery."

In the lab, the Ironsides reveal an interesting new skill.

"Daleks offering tea. Heh!" chuckles Michael.

"It should heat it with its zapper," suggests Will. "Actually, how does it pour?"

Bracewell and the Ironsides are adamant that all they want to do is help win the war.

"I like Bracewell," says Emma. "He doesn't seem like a genocidal psychopath. Perhaps his Daleks *are* nice?" she wonders.

"Maybe they've been given the Human Factor," suggests Will.

"I've never seen the Doctor so on edge, he's really very grumpy," adds Emma.

He certainly is – and about to get grumpier still...

"That's a massive wrench! What's it for?" asks Michael. Well, it seems to be for giving that Ironside a good battering!

"This Doctor's really got a temper," says Emma.

"Even Amy doesn't seem sure whether he's lost it," adds Will.

Suddenly, as the Doctor demands that his enemy fights back, the eye narrows and the weapon rises.

"Ooh, the Dalek voices have gone lower and more evil!" notes Will.

"Now we're into it!" says Michael, rubbing his hands. "The Daleks were just waiting for the Doctor! I do love a plotting Dalek..."

"A ship behind the moon?" gasps Chris. "What a gorgeous shot."

Yes, more Daleks have been hiding out in one of their flying saucers the whole time. Those guys! An egg-like device sits at the heart of their ship's control deck, waiting for the Doctor's testimony.

Once it has confirmation that he's the Doctor and the Daleks are the Daleks, it comes to life.

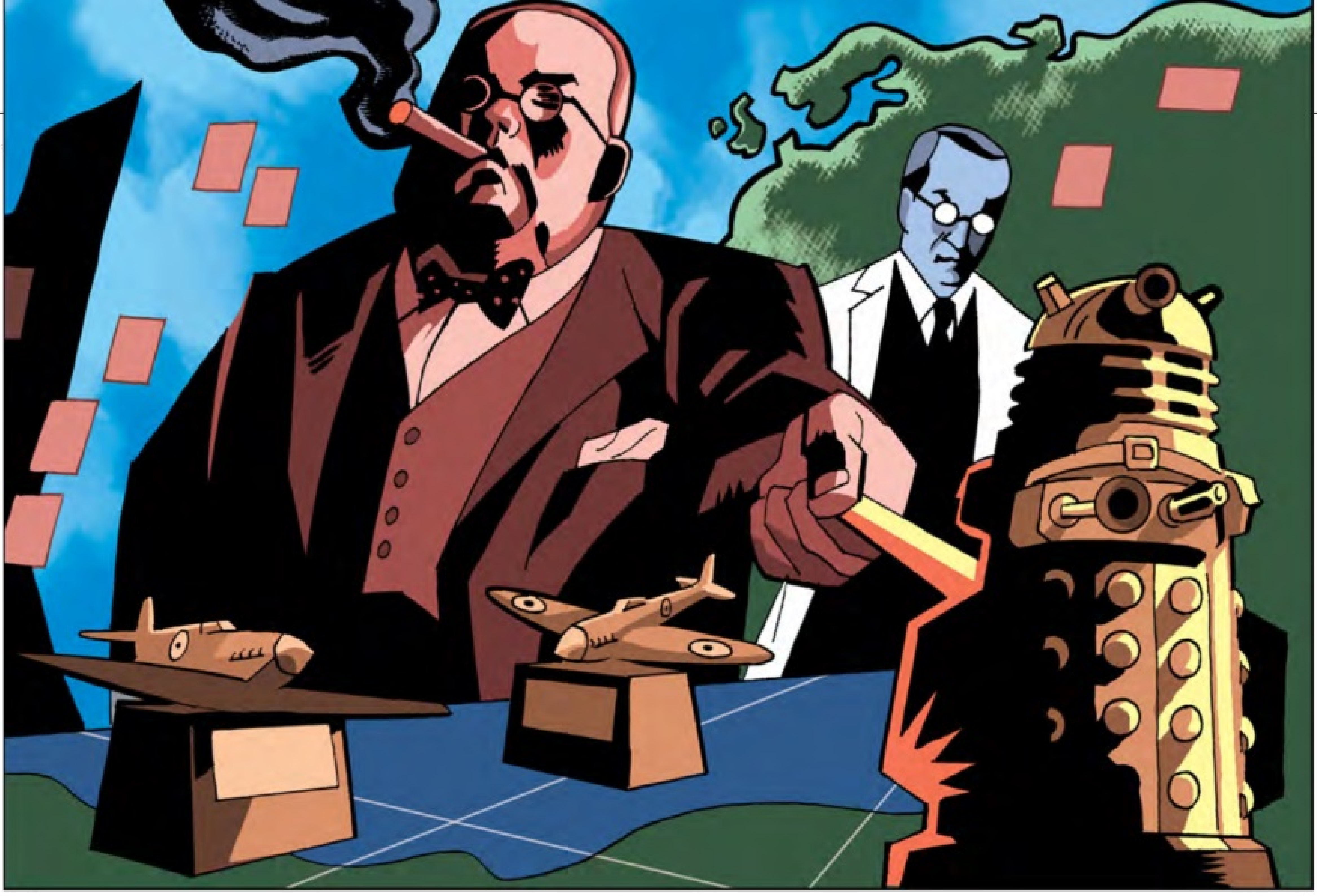
"This thing, the Progenitor, actually does look like a pepper pot," grins Will.

In the Lab, the Daleks show their true colours – and they're not red, white and blue.

"Exterminations! Yay! Properly nasty Daleks," enthuses Michael, who is just a bit too excited at the sight of a load of marines being shot down.

Bracewell is as surprised as anyone, especially when one of his 'creations' blasts his hand clean off.

"Bracewell's an android, built by



the Daleks?" gasps Emma. "I didn't see that coming!"

The Doctor, stunned, heads off in the TARDIS to find out what the Daleks are up to.

"Churchill's cigar smoke mixing with the dematerialisation is a nice touch," says Will.

While the Doctor is chasing the Daleks, night falls and an air raid warden looks down at the blacked-out city.

"That watchman was in *The Long Game*, selling Kronk burgers," remembers Michael.

High above, the Daleks gather around the glowing Progenitor as the ship splutters back to life.

"All those pipes... how do the Daleks sort those out?" wonders Chris. "Plungers can only do so much."

As the Daleks prepare for the endgame, they hear the familiar sound of the TARDIS arriving. And the Doctor's armed!

"TARDIS self-destruct?" says Emma, peering at the red-centred device the Doctor is brandishing. "I'm pretty sure that's just a biscuit," she concludes.

"Nice to see the Doctor standing up the Daleks with a Jammie Dodger" says Michael. "It does define him."

The Doctor works out that the Daleks are unable to use the Progenitor because their DNA is so impure it won't recognise them. Now it's confirmed, there's no stopping them – despite the Doctor's threat to blow them up by bluffing that his Jammie Dodger is a TARDIS self-destruct button.

The Dalek ship is pretty beaten up, so the Doctor concludes it doesn't have the capacity to inflict much damage on Earth. But they have a devious plan – to make the humans destroy themselves!

"Technological issues aside, using light is a very simple thing to do in order to put so many lives at risk," says Emma.

Will tuts as London's buildings blaze with light. "I don't buy this. So many ways you could keep the house dark," he says.

"Good Daleks? Is this how viewers felt when *The Power of the Daleks* was on?"

CHRIS

"The CGI is pretty sexy, though," says Chris. "Illuminated London looks lush!"

It's deadlock. Then, a familiar throbbing sound.

"DALEK HEARTBEAT NOISE!" yells Michael. From the ship's core, five astonishing new Daleks emerge, resplendent in red, yellow, orange, blue and white.

"Here they come!" pants Chris.

"Well. The new Dalek Paradigm. Um. Yes," stammers Michael.

"Blimey, they're HUGE! Impressive stuff," says Chris.

"Go, Go, Power Daleks!" Will squints. "They looked okay at first, but do seem a bit big. Especially at the back," he concludes.

Michael pulls no punches. "Sorry, they're s***," he says. "Far too big, hunchbacked. I do like the sort of seamless feel of them, but they don't look right at all," he sighs.

"I think the Progenitor's broken," says Emma. "Were some M&Ms thrown in with the Dalek DNA? I like how big they are, though – very tank-like!"

It's all too much for Bracewell. Amy is horrified to see him, gun in hand, planning to end it all.

"I feel sorry for him, even if he isn't real," admits Will.

"This raises some very advanced questions about consciousness and artificial intelligence," adds Emma. "Good job the Daleks let him have a whole range of emotions instead of their usual stunted range."

Amy persuades him that he should use his alien smarts to develop some of his incredible plans for rockets, hypersonic flight and the like to defeat the Daleks. Could his gravity bubbles even be used to send something into space?

Clue: YES!

The plan may be clever, but Michael isn't impressed. "How can they make all this gravity bubble stuff in time to stop the Daleks?" he moans.

The old and new Daleks eye each other with suspicion. The chunky newcomers decide there's only one possible fate for their weedy predecessors. EXTERMINATE!

"Nooooo! Not the smaller Daleks!" wails Chris. "It shows the new fellas mean business though."

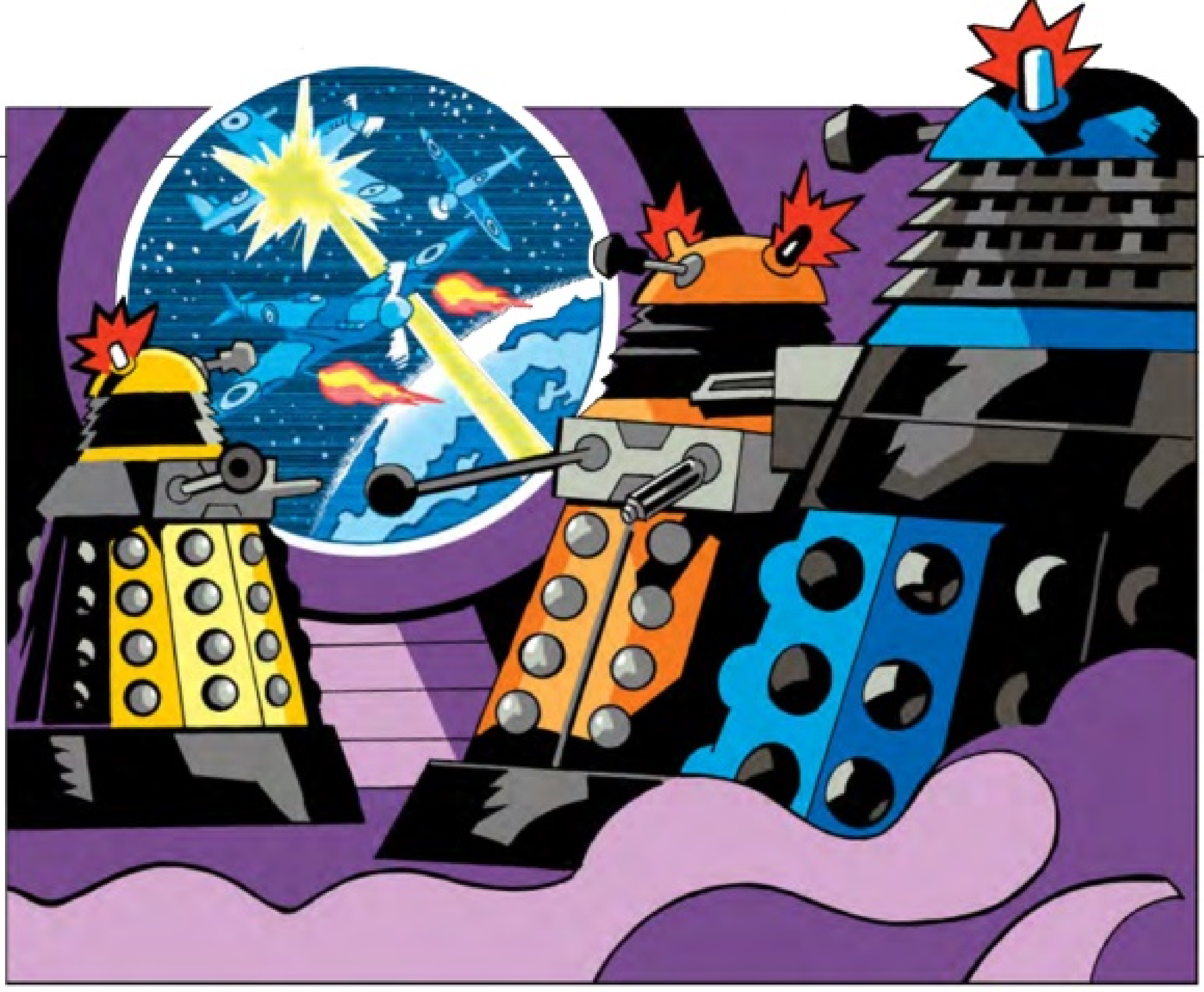
Bracewell, meanwhile, has found a way to track Dalek transmissions, so they all watch this next bit on the telly. The new Daleks helpfully announce themselves as Supreme, Eternal, Strategist, Scientist and Drone, intriguing new ranks that will surely become very familiar in the years to come.

Michael doesn't care how many fancy colours there are. "This has all stopped making sense. Why are the Daleks broadcasting their chat with the Doctor?" he fumes.

Churchill and his gang have sufficiently developed Bracewell's brainwaves to launch a full-frontal space assault. "How can they have done all this in no time?" rages Michael. "This makes no sense!"

Soon, a squadron of planes roars toward the Dalek ship. "My suspension of disbelief is struggling with Spitfires in space," says Will. "I get the gravity bubble idea but what are their propellers pushing against? How are their aerofoils *functioning?*" Will's eyes roll back in his head and he starts dribbling.

"10 points for looking cool, but minus several million for being incredibly stupid," says Michael. ►



"Were some M&Ms thrown in with the Dalek DNA? I like how big they are, though."
EMMA

◄ "It's very exciting, but it feels like cheating a bit, using Dalek tech in the Spitfires," says Emma, as the adapted planes let loose with their alien blasters.

"The great *Doctor Who* writer Robert Holmes said that if you go fast enough, people won't notice the details," says Michael. "They may have exceeded the speed limit on this one..."

So, where is the Doctor while all this action is unfolding? Back in the TARDIS, watching it all on *another* telly.

"Is that a Time-Space Visualiser?" coos Chris.

And another thing! Bracewell is a bomb, with power derived from an oblivion continuum. And Bracewell will blow up the Earth unless the Doctor lets the Daleks slope off. All the Doctor can do is tell the Spitfire pilots to withdraw, then get his TARDIS back to Earth, where he shocks everyone by giving Bracewell's jaw a good rattling.

"Oh! What a punch!" says Michael. "I like how surprised even the Doctor even is by it!"

With Bracewell knocked out, the Doctor sonics his chest, which opens to reveal a Dalek-style armoured plate.

Will is impressed. "Bracewell's android chest is pretty hench," he says.

"Handy of the Daleks to put a neat countdown on Bracewell's chest," says Michael.

The Daleks start the clock then wait for their Time Corridor to kick in (in 30 Rels, natch!), so the Doctor has to somehow convince Bracewell that he's human, so doesn't have to explode at all (we've kind of lost track by now).

"The Doctor is making things worse with his sad memories for Bracewell." says Michael. "Here comes lovely human Amy to fix things with her romantic feelings."

Amy stirs memories of Bracewell's lost love, Dorabella, and so convinces him that he's human, and thus can't be a Dalek bomb, so of COURSE he can't explode.

"Worst bomb ever," sulks Will. "Although it gave Amy something to contribute to the plot, I suppose."

And are the Daleks magnanimous in their triumph? Not so much. They all wobble around for a bit, gloating, then do one.

"Oh. The rubbish Daleks escaped. That's a shame," says Michael, deflated. "Still, the clue was in the title, I suppose."

"I wonder what their next plot will be," wonders Chris. Don't worry, Chris, there are sure to be lots of thrilling adventures to come for the Supreme, Eternal, Strategist, Scientist and Drone!

There's only Bracewell left to deal with, and the Doctor's going easy on him.

"I'm glad that Bracewell got saved," says Michael. "But how did he get a new hand, though?"

"'Hello Dorabella! Want to see my electric wrist?'" cackles Chris.

"In the sequel, we come back and discover Bracewell's programming has resulted in the mass slaughter of a sleepy village," hoots Will.

With the Daleks not defeated, their robot agent not destroyed and the war not won, the Doctor and Amy decide to give today up as a bad job and head back to the TARDIS. But one question still remains.

"Why doesn't Amy remember the Daleks?" asks Will. "Something to do with..." As the TARDIS dematerialises, the now-familiar crooked smile breaks through the wall behind. "Oh yes, there it is."

"Crackin'", concludes Chris. "Er, I mean, another crack! When it comes to writing the modern-day 'historical', Mark Gatiss can do no wrong – he gets the tone and delves deep into the rich world of the time. It's a shame that the Dalek stuff offset this one a little too much, though."

"There were some nice moments from the Doctor as he faced down the Daleks, and a great character performance from Ian McNeice," says Emma, "but I could do without another Dalek episode for a while. All in all, fun, but not especially groundbreaking."

Will thought it was all good fun. "I wasn't sold on the new Daleks or the Spitfires but McNiece and Paterson were good value," he says. "The first half in the War Rooms with the undercover Daleks was definitely the better half."

"Hmm," hmms Michael. "We've had two slightly shonky episodes in a row. This one felt like it needed another episode or a very, very big rewrite. It started well, then just fell apart for me. The new Daleks are ugly, but I need to see them do more. And should Matt really be carrying the show at this stage?"

Now it's onto new adventures, and an old face.

"River's back next time!" hoots Emma.

Spoilers! **DWM**

AND YOU SAID...

PAUL BOWLER: A great story by Mark Gatiss. I quite liked the new multi-coloured Dalek Paradigm, even though they do look a bit like wobbly jelly moulds.

PADDY RYAN: Holding off the Daleks with a Jammie Dodger was an inspired moment that only Matt Smith could have pulled off.

BLAINE COUGHLAN: Apart from calling the Doctor in at the beginning, Churchill has no bearing on the story at all. What's more, he never has any personal revelations or character development, he's simply... there. The final scenes feature the Doctor gushing, "The world's got Winston Spencer Churchill!" On the evidence of this story alone, it's difficult to see where the Doctor's enthusiasm has come from. The only thing Churchill is really responsible for here is cheerfully signing off on the Ironsides, which turn out to be one of the biggest security threats to London of all time!

Churchill. Oh yes.

MARK HOLDING: *Victory of the Daleks* sets up the biggest still-unanswered mystery of the Steven Moffat era: just what does the yellow Eternal Dalek do?

JACOB LOCKETT: It's quite amazing and strange how a race as emotionless, evil, and alien as the Daleks could make a robot as emotional, kind, and human as Professor Edwin Bracewell. Maybe the Daleks are more like us than they give themselves credit for?

The Time Team will be watching *The Time of Angels/Flesh and Stone* in **DWM** 498 and *The Vampires of Venice* in **DWM** 499. Send your comments about these stories to *dwm@panini.co.uk*

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,907
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	244
ONE OR MORE REGULARS INCARCERATED...	303

THE DEFINITIVE GUIDE TO DOCTOR WHO'S MADDEST MEGALOMANIACS!

BBC

THE ESSENTIAL

DOCTOR WHO

FROM THE MAKERS OF
DOCTOR WHO MAGAZINE

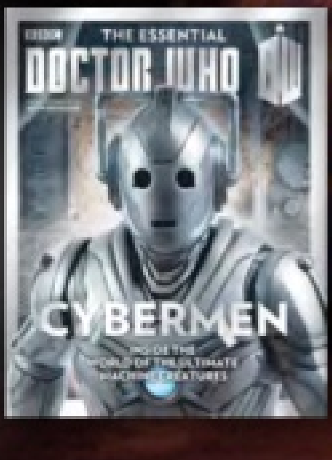
DAVROS
AND OTHER VILLAINS

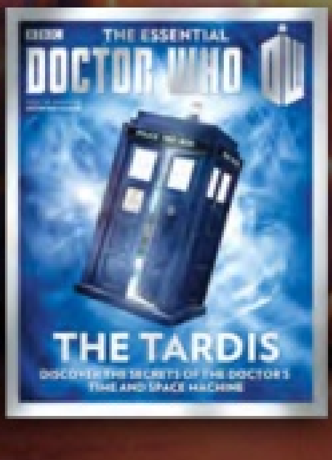
DOCTOR WHO'S DEADLIEST
MASTERMINDS AND MEGALOMANIACS

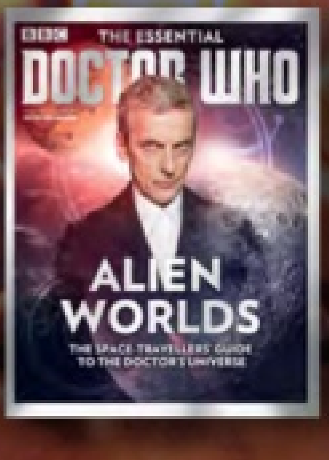
The Essential Doctor Who ⊗ Issue 6 ⊗ 116 pages
Available now at WHSmith, price £9.99

Panini magazines

Issues 1-5
CYBERMEN
THE TARDIS
ALIEN WORLDS
THE MASTER
MONSTERS
still available!

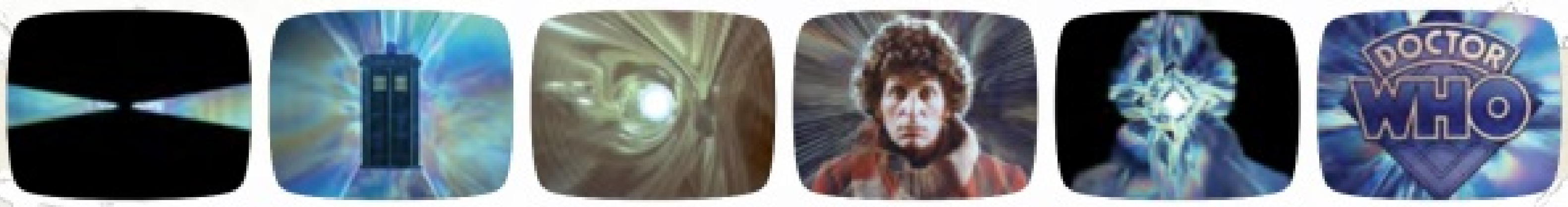

THE ESSENTIAL DOCTOR WHO
CYBERMEN


THE ESSENTIAL DOCTOR WHO
THE TARDIS


THE ESSENTIAL DOCTOR WHO
ALIEN WORLDS

THE ESSENTIAL DOCTOR WHO
THE MASTER

THE ESSENTIAL DOCTOR WHO
MONSTERS



The Power of Kroll

Continuing their quest for the Key to Time, the Doctor and Romana land on the third moon of Delta Magna – where they face a *huge* problem...

FEATURE BY **DAVID BRYHER**

Poor *The Power of Kroll*. Written in haste, spurned by its first director, plagued by illness behind the scenes, and filmed in what Mary Tamm called "a dreadful marsh somewhere" (when interviewed in DWM 99). Even its signature special effect – "the biggest monster ever seen on *Doctor Who*" – was the very messy victim of crossed wires.

The pre-production of the serial was especially fraught, and it seems that's where the worst misfortunes occurred. The usually excellent Robert Holmes (who came fresh from scripting the superb opener to this season) seemed uninspired by his brief, the scripts had come in too short, and almost every major role was played by an actor who wasn't the first choice. Once the cameras started rolling, though, everyone did their best to bring some life to what is a slightly dull adventure. So, while the viewer's attention might wander during the scenes filled with obvious padding, the finished product is far from a disaster.

In what was quite an ambitious season, this is quite an ambitious story. It's just a shame that it was hobbled almost as soon as it left the starting gates...

Part One

FIRST BROADCAST: 23 DECEMBER 1978

Thawn (Neil McCarthy), Swampie servant Mensch (Terry Walsh) at his side, has been on a trip to the planet of Delta Magna. Now, he has returned, back to his post on a methane refinery on the third of the planet's moons.

■ On screen, Thawn is an employee of some unnamed "company", but in Terrance Dicks' novelisation of the story, Thawn and his colleagues work for "the Government Scientific Service".

■ Thawn was McCarthy's second *Doctor Who* role: he also played Stangmoor Prison inmate Barnham in *The Mind of Evil* (1971).

■ Director Norman Stewart wanted George Baker – who would go on to play Inspector Wexford in the ITV crime series *The Ruth Rendell Mysteries* from 1987-2000 – for the role of Thawn, but the actor was unavailable.

■ Walsh was a veteran of the series, having worked as a stunt performer, fight arranger and occasional actor on many stories since *The Smugglers* (1966). He was given the role in part because of the stunt work it required in Part Two.

He is greeted by his colleagues Fenner (Philip Madoc), Dugeen (John Leeson) and Harg (Grahame Mallard). Dugeen notices something on his scanner – a ship that followed Thawn's down to the surface on the moon, landing in the dangerous swamps outside.

■ One-time *Coronation Street* regular Alan Browning (who played Elsie Tanner's beau Alan Howard) was originally cast as Fenner, but he fell ill before filming and had to be replaced. Stewart turned to Philip Madoc, whose association with *Doctor Who* stretched back to the second of the 1960s Peter Cushing-led movies, *Daleks' Invasion Earth 2150 AD* (1966). He had also appeared in *The Krotons* (1968), *The War Games* (1969) and – in perhaps his most fondly remembered role, as mad scientist Mehendri Solon – *The Brain of Morbius* (1976). Madoc was under the impression that he had been offered the meatier, more villainous role of Thawn. "I don't really remember exactly what happened," he said in a later interview, in **DWM** 164. "Whoever sent me the script said, 'For the part of so-and-so,' which is what I read, but when I turned up on location, I found I wasn't playing that."

The TARDIS finds a soggy place to land.

■ Due to the soggy setting for this story, K9 spends all four episodes keeping his castors dry in the TARDIS. But Leeson – who had provided the voice for the robot dog since *The Invisible Enemy* (1977) – is kept busy as Dugeen; this story is his only on-screen appearance in the show.

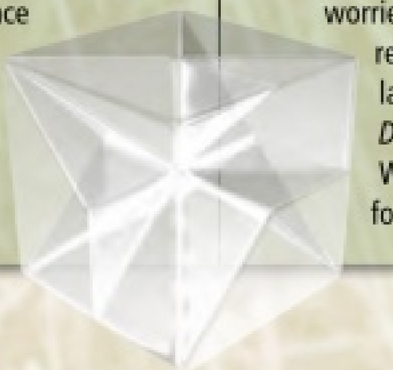
■ Stewart had lined up Martin Jarvis (who had appeared in *The Web Planet* (1965) and *Invasion of the Dinosaurs* (1974), and would pop up again in *Vengeance on Varos* (1985)) for the role of Dugeen. When he became unavailable, Leeson stepped into the gap.

Thawn has heard a rumour: the Sons of Earth – an organisation that seems determined to curb humanity's expansion through the stars – are planning to provide arms to the Swampies, the moon's native inhabitants. Fenner is worried that notorious gun-runner Rohm-Dutt could be involved. ►

“Let Kroll come from the bottomless deep! Kroll, hear thy people!”

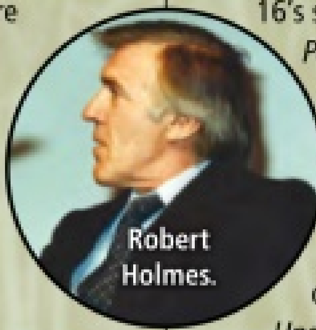
ESSENTIAL INFO

■ Season 16 was producer Graham Williams’ big experiment. Each serial was a chapter in a bigger story, detailing the Doctor’s search for the segments of the all-powerful Key to Time. Williams and script editor Anthony Read had commissioned Ted Lewis to write the story detailing the search for the fourth segment of the Key – but with those scripts suddenly in the bin (see box-out, page 66), they needed to find a replacement, and quickly. So they turned to *Doctor Who* veteran Robert Holmes – whose first script for the series was *The Krotons* (1968-69), and who had written a dozen stories since then, including Season 16’s opener, *The Ribos Operation* (1978).



■ Holmes was asked to centre the story on “the biggest monster ever seen on *Doctor Who*”, as Read explained in an interview in **DWM** 278. “We were looking for something that would challenge Bob,” he said. “You had to make the commission worth his while intellectually, something that he could get his teeth into.” Holmes’ scripts were commissioned under the title *Moon of Death*; the story also had the working title *The Horror of the Swamp* later in the process.

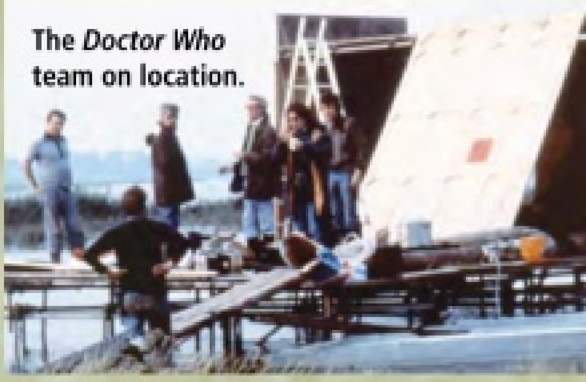
■ Michael Hayes was originally slated to direct the story, but when he read the scripts, he was worried about how to realise the ambitiously large Kroll on a puny *Doctor Who* budget. With early scripts for David Fisher’s *The Androids of Tara* (1978) on the table, Williams gave him that story to direct instead, moving that story forward in Season 16’s structure. Now, *The Power of Kroll* would show the hunt for the fifth segment of the Key – and Williams turned to Norman Stewart, the director of the previous season’s *Underworld* (1978), to turn Holmes’ scripts into a reality.



Robert Holmes.

■ The production was plagued with a number of serious personnel issues, under which lesser regimes might have buckled. First, Stewart was unable to secure his first choices for most of the roles (as we’ll detail later). More seriously, Graham Williams fell ill during production and had to take some time off work. Production unit manager John Nathan-Turner (who would go on to become the series’ full-time producer from *The Leisure Hive* (1980) to *Survival* (1989)) stepped in to the breach and, with the help of David Maloney (director of many *Doctor Who* serials and then-producer of *Blake’s 7*), became the *de facto* producer for the story. Worst of all, Mary Tamm lost a shoe somewhere in the swamp.

■ Dudley Simpson provided the music for the serial, under similarly panicked strictures, exacerbated by industrial action. The music for Part One was recorded on 23 November, one month before the episode’s broadcast. Part Two’s music was recorded a few days later, but in the end it would only be dubbed on to the finished version of the episode on 27 December, just days before broadcast. The score for Part Three was recorded on 30 December – the day Part Two was aired! – with Part Four’s music recorded on New Year’s Eve. (We can only imagine how drunk Simpson got that night.)



The *Doctor Who* team on location.

■ Part One’s ratings started low, at 6.5 million viewers, but with everyone stuck at home with nothing to do between Christmas and New Year, Part Two’s ratings shot up, to 12.4 million – the biggest number for any episode this season. (Those extra six million viewers were probably grateful for Part Two’s time-wasting ‘story so far’ dialogue…). Part Three was watched by 8.9 million viewers, and 9.9 million tuned in to see the thrilling conclusion. The story languished at the swampy depths of number 212 (out of 241) in **DWM**’s *First 50 Years* survey of 2014.

Romana and the Doctor struggle through the swamp.

◄ ■ In the original scripts, much mention is made of Rohm-Dutt's distinctive hat as a way to recognise him. The script described the hat as 'fringed with animal fangs, dangling on strings to deter insects' – like the corks on a stereotypical Australian's hat.

■ In the novelisation, 'Rohm Dutt' is written without the hyphen.

The TARDIS materialises among the tall reeds of the swamps outside.

■ The location filming for *The Power of Kroll* took place in the wetlands around Iken and Snape in Suffolk. Today, Snape Maltings – the former barley-malting complex next to which the TARDIS' landing was filmed – is a miniature tourist mecca and the perfect launchpad for exploring the marshes where the story was filmed.

Doctor Who (Tom Baker) and Romana (Mary Tamm) emerge. K9 is marooned.

■ The Doctor is wearing his grey coat, which has not been seen since *The Sun Makers* (1977). Costume designer Colin Lavers, in his first work on the series before returning to dress the cast of *Four to Doomsday* (1982), *The King's Demons* (1983) and *The Five Doctors* (1983), perked up the coat with the addition of three flying ducks of the kind seen on living room walls around the nation. (Perhaps the most famous example of these ducks was the trio flying wonkily over Hilda Ogden's alpine 'Muriel' in *Coronation Street*. Those ducks, like Alan Howard, originally belonged to Elsie Tanner.)

The Doctor performs a "gravity check" by flapping his arms and dropping his hat on the ground.

■ "Escape velocity of about 1.5 miles per second," he announces. The escape velocity on Earth is around seven miles per second – just under a fifth that of the third moon of Delta Magna. Although this low gravity seems to have little visible effect on people or events in the story, it is referenced as a possible explanation for Kroll's immense growth in some lines that were cut from the script.

From little more than his crackpot gravity check, the Doctor guesses that they're on the third moon of Delta Magna.

■ In early drafts of the script, the third mood orbits around a planet named 'Gannymede'. In the novelisation of the story, Terrance Dicks gives the moon the name 'Delta Three'.

Romana activates her tracer but she cannot get a clear signal from the fifth segment of the Key to Time. Worried that the tracer may be malfunctioning, she heads to higher ground to try again.

■ *The Power of Kroll* forms part of the season-long hunt for the all-powerful Key to Time. The Doctor's quest began in *The Ribos Operation* (1978), in which the White Guardian enlists the Doctor's aid to prevent the Key falling into the hands of the Black Guardian.

Thawn and Fenner leap into a hovercraft and set out in search of the intruder.

■ The dainty plastic cagoules worn by the refinery men here were actually the waterproofs provided by the production team for the cast and crew to wear while on location. Lavers thought they were suitably spacey enough for use as part of the refinery's uniform.

■ The hovercraft was hired for just one day of filming. Note that Thawn and Fenner are driven by a new, unnamed member of the refinery crew. We'll come back to him.

The Doctor whittles away at a reed to make a flute.

■ The Doctor (or rather, one of incidental music composer Dudley Simpson's musicians) plays the *badinerie* from JS Bach's Orchestral Suite No.2 in B Minor (composed in 1738-39).

Rohm-Dutt and a group of Swampies attack Romana and take her prisoner.

■ The Swampies' green skin was not specified in the script, but the production team decided during pre-production that the natives needed to look the part. An initial suggestion to use green wetsuits was considered too expensive, so special waterproof body paint was used instead – but no one remembered to order the solvent required to clean it off. The actors playing the Swampies were shipped off to the nearby RAF Bentwaters base at Woodbridge (which is now a business park and dedicated filming location) and had to use the high-powered chemical showers there to get rid of the green make-up.

Mistaking him for Rohm-Dutt, Fenner shoots at the Doctor. Thawn assures Fenner he's got the wrong man. The Doctor is unharmed, but the men lead him off back to the refinery.

■ "I would be churlish to refuse such a pressing invitation," the Doctor said in the first draft of the scripts. His cheeky question – "Will there be strawberry jam for tea?" – is a quote from the 1914 short story *The Lumber Room* by the satirical writer Saki.

■ The guns used by the refinery men were real guns jazzed up with sci-fi trappings.

While Romana is tied to a rock, Rohm-Dutt tells her about the local wildlife: "You know, there's a thing called a drill fly in these swamps. Lays its eggs in your feet. A week later, you get holes in your head." He interrogates Romana, trying to find out who she is and what she's up to…

■ Rohm-Dutt is sure Romana hasn't come from the refinery because "the refinery doesn't employ women." Nobody tell Twitter.

■ According to the script, this scene should have unfolded in one of the Swampies' huts. (You'll notice that the only interior of a Swampie building we see is the sacrificial chamber in Kroll's temple – presumably, budgetary restrictions meant that a full village could not be built.) During the scene as first scripted, Rohm-Dutt was using a pair of tweezers to pick at the drill fly bite on his leg. He is using a small vial of "surgical spirit or iodine perhaps" to clean the wound: at the end of the scene he flicks some of it into Romana's face and

METHANE IN, PROTEIN OUT

The story is frustratingly vague on what a 'methane-catalysing refinery' actually does, hinting at little more than a 'methane in, protein out' process, but it is likely (in writer Robert Holmes' imagination) to revolve around micro-organisms called methylotrophs. These use simple carbon compounds – including methane – as food. A Danish company called UniBio (which bills itself as the 'solution to the world's food problems') has developed technology to convert methane, via the feeding process of the bacteria Methylococcus capsulatus, into high-protein pellets that can then be used to feed farm animals. It seems likely that the refinery in *The Power of Kroll* is doing a similar thing. Thawn describes the operation as "[producing] a hundred tonnes of compressed protein a day and then [shooting] it into Delta orbit every 12 hours". So, they are likely taking the methane in the marsh (produced by Kroll, but they don't know that) and using some sort of biological catalyst to convert it into protein that can be shipped off the moon and back to Delta Magna. But what is this catalyst? It is referred to later in passing as a 'plasmin catalyst'; plasmin is an enzyme in human blood that breaks down some types of clots, so it doesn't seem likely that the refinery's catalyst is quite the same substance.

Ranquin, devout servant of the mighty Kroll.

> **'Robert Holmes used the Native Americans as inspiration for this story, likening the Swampies' plight to theirs.'**

'it sears into her eyes'. BBC Head of Serials Graeme MacDonald – producer Graham Williams' boss – asked for this to be removed, fearing that children could imitate it and injure themselves.

A storm starts to build in the skies above the refinery.

■ The model of the refinery was filmed in a water tank at Bray Studios in Berkshire. Visual effects designer Tony Harding was disappointed with the finished shots, feeling that the angle made the model look unconvincing.

Thawn gives the Doctor grief for trespassing in a prohibited zone. The Doctor is surprised that a "methane-catalysing refinery" is a classified project. They take him to witness the latest "orbit shot" – the rocket launch that will deliver of a batch of protein produced by the refinery back to Delta Magna.

■ In the first draft of the script, Fenner suspects that the Doctor might be an "Enforcer", a secret agent from the government. The Doctor denies this, to which Fenner replies, "Enforcers are never allowed to admit it anyway."

■ Although this is apparently the first such refinery built by humans, the Doctor claims to have "seen hundreds of them... If you'd been to Binaca-Ananda you'd see one in every town". Quite what they're refining, though, is another question – see the box-out *Methane In, Protein Out*, opposite.

Rohm-Dutt hands the guns over to the Swampies' leader Ranquin (John Abineri).

■ Abineri had already appeared in three *Doctor Who* stories – *Fury from the Deep* (1968), *The Ambassadors of Death* (1970) and *Death to the Daleks* (1974) – but once again, the casting of Ranquin was not straightforward. Stewart's first choice for the part was Gary Watson (who played Arthur Terrall in *The Evil of the Daleks* (1967)).

■ The first draft of the script describes the Swampies 'stockade' as the 'usual Aztec-type building'. Budgetary restrictions reduced this to the twigs-and-vines fence that stands in for the Swampies' settlement throughout the story.

Skart (Frank Jarvis) suggests they offer Romana as a sacrifice to Kroll.

■ This was Jarvis' third role in *Doctor Who*: he made a brief appearance as an unnamed soldier in *The War Machines* (1966) and he had starred as Ankh in *Underworld* (1978).

The Doctor counts up the men involved in the refinery operation.

■ "Just the six of you here?" asks the Doctor. Thawn laughs derisively at his inclusion of Mensch. "No, five," he corrects him – meaning him, Fenner, Dugeen, Harg and the unnamed hovercraft pilot we saw earlier. These numbers were revised upwards during rehearsal, to account for the unplanned inclusion of the pilot.

■ A line cut from the script would have seen Thawn explaining that Mensch is "on the payroll" of the refinery "because he's the only native who seemed to co-operate". Little does he know...

Dugeen explains that the Swampies were native to Delta Magna before they were shipped off to this seemingly worthless moon. He points out that the plan to build further refineries will destroy the Swampies' lands. Thrawn explains that the Swampies worship a giant squid that was brought to the moon with them, a creature they have named Kroll.

■ "We took their planet," says Dugeen. "Now they're afraid we'll take what they've got left." Robert Holmes used the plight of the Native Americans as inspiration for this story. The indigenous people of North America were driven from their lands by colonists from Europe; those lands were exploited for whatever the outsiders could take – and then, the Native Americans found the natural resources of their supposedly protected reservations under threat too. (This inspiration is made explicit in the novelisation, which likens the Swampies' situation to that of the "Red Indians on Earth".)

The Doctor sneaks out of the refinery – watching Mensch communicate with a member of his tribe by flashing a light across the swamp. The Doctor steals a kayak and escapes, in search of Romana – who is tied up above a deep, dark pit and about to be sacrificed to Kroll.

■ The scenes of Romana's sacrifice were shot in such a way as to be an homage to the famous similar sequence – with Fay Wray strapped between two stone columns, awaiting her fate – in the 1933 RKO Radio Pictures classic *King Kong*.

■ A drum was played live on location to keep the Swampie actors in time. Dudley Simpson later incorporated this sound into his music for the scene.

"Kroll rises from the depths!" cries Ranquin. The stockade gates are closed around Romana, who screams as the pincers of a terrible creature snap at her throat.

■ In early drafts of the script, Romana is attacked by an 'amorphous, luminous glob' and a 'whistling, evil mass [which] bubbles over the edge of the pit'. 'It is a grey, glistening ball,' adds the script, 'like a knot of eels writhing under a single skin.' And Holmes didn't leave it there: 'A lobster-like pincer protrudes from the middle of the creature, snapping and weaving in the air.' Shudder. Sadly, the finished product looked more like a man in a suit – but there's a reason for that... ►

The Doctor plays a tune.

The refinery.

Rohm-Dutt shows the Swampies his guns.

The Doctor reads up on Kroll's history.

Part Two
FIRST BROADCAST: 30 DECEMBER 1978

The Doctor bursts in and rescues Romana from the creature – who is revealed to be Skart in a costume! They narrowly escape with their lives…

■ The first draft of the script featured a short extra scene of the Doctor's escape: as he and Romana sneak back through the Swampie village, 'a Swampie woman pulls her child into the door of a hut as Romana and the Doctor pass.' This is interesting for two reasons: firstly, it again shows that the Swampie settlement was meant to be much more elaborate, and secondly, despite the evidence in the finished story, there *are* female Swampies.

As the Doctor frees Romana, he spots sucker marks on the ground.

■ In the first draft, the Doctor finds teeth marks: "Something took a chunk out of that altar, that's for certain." As he unties Romana, he also mentions a run-in with suffragette leader Emmeline Pankhurst: "That's the trouble with women in politics – always chaining themselves to things. I remember arguing with Mrs Pankhurst about it."

Dugeen sees something suspicious on the scanners at the refinery. He radios Thawn to tell him that he's detected "movement underneath the baygule"…

■ "Baygule" seems to be a term invented by Holmes to 'sci-fi up' the dialogue. (For the best example of Holmesian neologisms, check *The Ark in Space* (1975).) Terrance Dicks was having none of it in the novelisation, though, changing every instance of the word to the far more straightforward 'lagoon'.

Ranquin tells Rohm-Dutt about Mensch's message: the "dryfoots" are readying to attack at dawn. Ranquin says that they will ambush them. Varlik (Carl Rigg) tells him they expect Rohm-Dutt to fight too.

■ Two other actors were in the frame for the role of Varlik: Kenneth Colley (who would go on to play Imperial Admiral Piett in two *Star Wars* films: *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983)), and *Liver Birds* regular Tom Chadbon. Chadbon would bag a much more fun role the following year, as Duggan in *City of Death* (1979), before returning to the series as Merdeen in *The Trial of a Time Lord* (1986).

Romana and the Doctor realise that they're facing a *very* big problem…

The Doctor shows Romana a "genuine antique" padlock that he's found, before filling her in on what's been happening elsewhere.

■ The padlock is both very well preserved and remarkably Earth-like. There are potential explanations for both these facts on the way.

■ There's also an explanation for the amount of time the Doctor spends recounting the story so far…

In the refinery, Dugeen and Thawn discuss the readings from beneath the swamp. Fenner announces that the Doctor has escaped, and they start to wonder what he might be up to. Convinced more than ever that the Doctor is a "Swampie-lover", Thawn decides to take Mensch and set out in pursuit.

> 'In the first draft of the script, the Doctor finds teeth marks, rather than sucker marks, on the ground.'

■ There's a fair bit of 'story so far' in this scene too, as the refinery men talk about the ship they saw following Thawn's at the start of the story, along with everything else that's happened to them. An uncharitable person might point to this scene and the last and cry, "Padding!" – and that person would be right. After first delivery of the scripts, it was clear that the episodes would all run a little short, and none more so than Part Two, so several extra chunks of dialogue were added throughout the early scenes.

The Doctor investigates the pit inside the temple. He emerges with a huge book which retells the history of the Swampies and their worship of an all-powerful, squid-like being named Kroll, who struck down his "fat and indolent" worshippers, "swallowing into him the symbol of his power"…

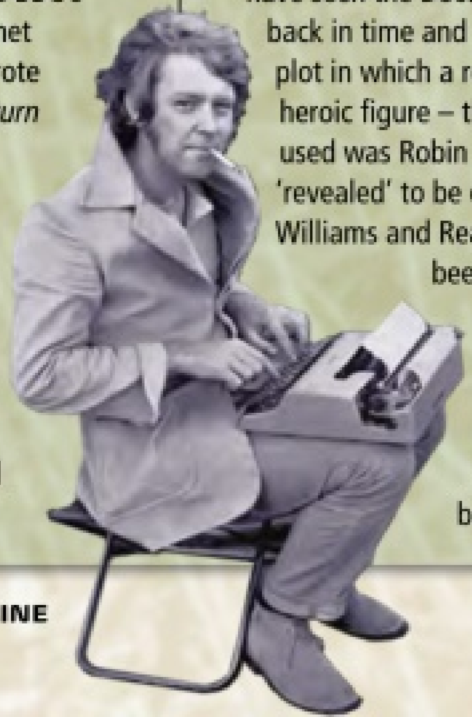
■ The Doctor calls the holy book "a sort of Bayeux Tapestry with footnotes", referring to the eleventh-century tapestry depicting the events of the Norman conquest of England in 1066.

■ The Swampies' holy book is leather-bound, with ordinary paper pages. Leaving aside the question of how a primitive tribe managed to construct a book that looks like it was made using technology far beyond their means (let's be kind and assume it could be handmade – by exceptionally skilled hands), there's also the matter of the damp, dirty swamp and how it would surely ruin any book stored in it. When the Doctor throws a stone into the pit to test its depth, he hears a very muddy 'plop', which suggests that the conditions down there aren't exactly conducive to paper's survival. But look at that padlock the Doctor found – it's pristine, and yet he still calls it an 'antique'. Maybe there's something in the water on the third moon of Delta Magna that preserves leather, paper and metal. Another side-effect of the presence of the fifth segment of the Key to Time, maybe?

As Thrawn's hovercraft nears, the Swampies prepare to attack. Thrawn drops Mensch off to investigate the abandoned refinery kayak, just as one of the Swampies' guns malfunctions and

THE DOPPELGÄNGERS

When Graham Williams worked as script editor on the BBC's police drama *Z Cars*, he met author Ted Lewis, who wrote the 1970 novel *Jack's Return Home*, which was turned into the classic film *Get Carter* (1971), starring Michael Caine. Williams asked Lewis to discuss ideas for possible *Doctor Who* stories with his script editor Anthony Read, and out of this meeting came a plan for a story initially titled *The Doppelgängers*. Planned as part of the wider Key to Time storyline, it would have seen the Doctor travelling back in time and uncovering a plot in which a recognisable heroic figure – the example used was Robin Hood – was 'revealed' to be evil. Perhaps Williams and Read should have been worried when Lewis missed the delivery deadline for the story breakdown – but nevertheless, all parties forged ahead and the full scripts for the serial were commissioned. The first two of Lewis' four scripts were delivered nearly three weeks late. Unknown to Williams and Read, the writer's personal life was in chaos. Lewis' marriage had broken down and he had hit the bottle – hard. When he turned up at the production office, inebriated, to hand-deliver the script for Part Three, Williams and Read realised that they had to cut their losses. Lewis' story was shelved (it was officially abandoned the following year), and the hunt for a replacement began.



All tied up with nowhere to go.

◄ ■ The Doctor has often used his Time Lord hypnotic powers (although he's not as good at it as his old friend the Master – see the villain's début in *Terror of the Autons* (1971) for a prime example). He first demonstrated his skills in *The War Machines*, and had most recently wheeled them out in *The Ribos Operation*.

■ The first draft of the script sees Ranquin '[touch] the area around them with his torch, in a purification ritual' before he leaves the room.

Rohm-Dutt explains he gave guns to the Swampies as part of Thawn's plan to discredit the Sons of Earth. Thawn wants to keep making money out of the Swampies' lands, and if the tree-huggers get the blame for a massacre, he will be free to do so.

■ The three of them go on to discuss the Sons of Earth, with the Doctor wondering why they call themselves that when "none of them can ever have seen the Earth". The implication here is that *The Power of Kroll* is set so far in humanity's future that the colonies are now too spread out to make regular trips back to their homeworld a likely occurrence. "They want us to return to the Earth and starve," says Rohm-Dutt. It's not explicit, but Rohm-Dutt's words here suggest that the Earth itself is uninhabitable. It is possible that *The Power of Kroll* is set around the time of *The Sontaran Experiment* (1975), at which point life on the planet had been wiped out by solar flares.

Thawn plans his attack on Kroll, but the beast's unique nature and immense size is complicating his plans.

■ There was a little more dialogue to this scene in the rehearsal script, as the refinery men wonder what the giant creature could be. Thawn reveals that the giant squids of Delta Magna died out years ago, while Fenner is convinced that Kroll cannot be a squid as it's just too big. Thawn points out that the low gravity on the third moon could have enabled the squid to become a 'super-giant'.

A storm rages across the marsh. Varlik questions the wisdom of Ranquin's decisions, insisting that the Doctor and Romana aren't from the refinery and wondering why their 'protector' Kroll killed Mensch.

■ The weather obliged with some rain for the filming of these scenes, but rain machines were used on location to emphasise the effect.

The storm thunders over the refinery. The rain blocks out Dugeen's scanners. The refinery starts to shake.

■ Stock footage of lightning bolts was used to add colour to this sequence.

The Doctor has an escape plan: he sings a note of perfect pitch to shatter the glass in the window above. Rain pours in, wetting the vines. The Doctor frees his hands, then cuts the others loose with a piece of glass from the window.

■ "Nellie Melba's party piece," explains the Doctor after he's shattered the window, "though she could only do it with wine glasses." Dame Nellie Melba was a celebrated Australian opera singer who reached the height of her fame in the early twentieth century.

■ Holmes' script points out that 'we shall need to cheat because the sound [of the Doctor's singing] should be full coloratura'. Coloratura is the operatic equivalent of whatever it is that makes Mariah Carey so unlistenable: it's a style of melody that is packed with trills, runs and leaps designed to give the singer a real chance to show off. (Oh, and they did cheat: the Doctor's glass-breaking note is an effect provided by sound designer Dick Mills.)

■ The window was a small-scale model, not actually part of the set. This made it easier to film the rain pouring in, while staying within the rules dictating the use of water in the studio.

According to Dugeen's instruments, the storm has "dropped four points already on the Diemster scale". They watch the scanners as Kroll moves off…

■ This was the 'Rochter' scale in the first draft of the script. Terrence Dicks opts to remove the term entirely in the novelisation.

■ Fenner refers to Kroll as 'Jemima' in this scene, which was an ad lib he added during rehearsal.

The Doctor, Romana and Rohm-Dutt leap over a stretch of water as they escape.

■ In the first draft, the Doctor ties his scarf round Romana's waist and makes her jump first. "If you're wrong," she says when he points out the patch of hopefully dry land she must reach, "don't pull me out. I'll probably kill you."

The Swampies chase their escaped prisoners through the marsh.

■ In an effort to further extend this episode's running time, Stewart here reused footage from earlier in the episode.

The Doctor notices bubbling water in the marsh ahead and he tells Romana and Rohm-Dutt to be quiet and stay still – but Rohm-Dutt makes a break for it, earning himself a deadly date with a giant tentacle. As they leap in a kayak and row away, Kroll looms on the horizon…

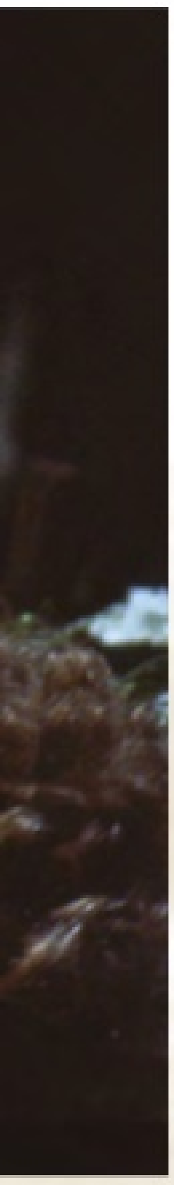
> **'To extend the running time, Norman Stewart reused footage from earlier in the episode.'**

Romana and the Doctor are awed by Kroll.

Thawn in unimpressed by the Doctor's invisible yo-yo.

It's the fifth segment!

Just touch these two wires together…



Part Four
FIRST BROADCAST: 13 JANUARY 1979

Kroll's tentacles break through the barriers around the Swampie settlement.

■ In the first draft of the script, a 'handcrafting Swampie' (presumably sitting outside one of the unbuilt huts) would have discovered Kroll's unsubtle infiltration of the stockade.

Thawn reveals his plan: to use the orbit shot to drop "a hundred tons of hydrogen peroxide" on to Kroll. Dugeen and Fenner are determined to stop him.

■ Hydrogen peroxide – commonly used as a major component of hair bleach, or as a disinfectant – can also be used as rocket fuel. It is presumably what is used to fuel the vehicles used for the refinery's orbit shots.

Dugeen refuses to obey Thawn's orders, so Thawn threatens him with a gun. Dugeen tries to grab it, but Thawn knocks him to the floor. Fenner reluctantly initiates the countdown for the orbit shot.

■ Although Dugeen never proclaims his allegiance to the Sons of Earth on screen, Thawn strongly suspects that he is part of the organisation. In the novelisation, as Thawn strikes, Dugeen cries, "We are not fanatics!" – which makes it clear that he is a Son of Earth.

Having snuck into the refinery with Romana, the Doctor breaks into the silo to scupper the orbit shot. In the control room, Dugeen regains consciousness and makes a lunge for the abort button – but he is unsuccessful and Thawn shoots him dead. Back in the silo, the Doctor pulls a hammer from his pocket and bashes the ignition panel. The countdown stops.

■ In the first draft of the script, the Doctor uses his sonic screwdriver to deactivate the ignition panel.

The Doctor and Romana leave the silo – and walk straight into the barrel of Thawn's gun. Thawn leads them off – just as the Swampies enter the refinery. In the control room, Thawn is stopped by a Swampie spear to the stomach.

■ Thawn's final moments were a bit more action-packed in the first draft: 'The Swampies pour in,' Holmes said in the directions. 'Thawn swings on them and opens fire. The others duck away behind the consoles as the Swampies loose off their crossbows.'

The Doctor, hoping for a drier landing on his next adventure.

Kroll returns and attacks the refinery. Ranquin says that his god has come to kill the Doctor.

■ In the first draft, the Doctor counters with: "But he wants to kill us all – just one big mouthful."

Romana checks a window and nearly cops a tentacle. The Doctor tells Fenner to operate machinery to make enough noise to distract Kroll, while he marches off, tracer in hand. Meanwhile, at the broken pipe, Ranquin communes with Kroll's tentacle – and that goes about as well as you'd expect. Outside the refinery, the Doctor cautiously approaches Kroll's form. A tentacle lashes out…

■ The Doctor's final confrontation with Kroll was filmed at a mooring platform at Snape Maltings.

The Doctor manages to touch Kroll with the tracer, and the creature is engulfed in a flash of energy.

■ This effect – the crackling energy over Kroll, and the cross-fade of the two model shots through a blinding white-out – was composed, along with the serial's few other special effects, on a final day in the gallery following the studio filming.

■ The first draft of the script did not feature an extended battle between the Doctor and Kroll's tentacles. Instead, the Doctor tapped it with the tracer at the first sign of trouble.

The Doctor holds up the tracer – on top of which is perched the fifth segment of the Key to Time. He returns to the control room just in time to avert a disaster: the firing bay is blocked, and the Doctor manages to short-circuit the ignition mechanism and stop an explosion destroying the refinery.

■ "No more Kroll, no more methane, no more orbit shots," the Doctor announces as he returns to the control room, suggesting that – not to put too fine a point on it – all that protein was made out of Kroll farts.

As the Doctor and Romana make their way back to the TARDIS, they find a baby squid lying in the mud.

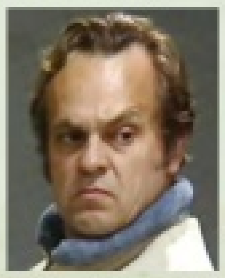
■ The Doctor explains that, without the fifth segment's influence, none of these new squids will grow to a massive size. "There'll never be another Kroll," he states. "It was the segment that did it." This explanation would have clashed with Thawn's earlier discussion of the moon's gravity being the cause of Kroll's size, had that dialogue made it into the finished story.

They return to the TARDIS and set off to search for the final segment of the Key to Time…

■ The conclusion to their quest is shown in *The Armageddon Factor* (1979), the thrilling finale to *Doctor Who*'s 16th series… **DWM**

WHERE ELSE HAVE I SEEN…?

PHILIP MADOC
(1934-2012)

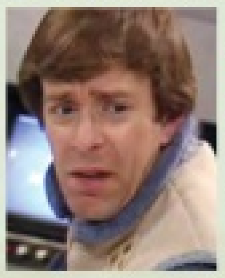


Fenner **Doctor Who appearances:** *Daleks' Invasion Earth 2150 A.D.* [Aaru movie] (1966) as Brockley; *The Krotons* (1968-69) as Eelek; *The War Games* (1969) as The War Lord; *The Brain of Morbius* (1976) as Doctor Mehendri Solon. **TV and film appearances** See *The Fact of Fiction* in **DWM** 492.

JOHN ABINERI
(1928-2000)

Ranquin **Doctor Who appearances include:** *Fury from the Deep* (1968) as Van Lutyens; *The Ambassadors of Death* (1970) as General Carrington; *Death to the Daleks* (1974) as Richard Railton. **TV and film appearances** See *The Fact of Fiction* in **DWM** 495.

JOHN LEESON (1943-)



Dugeen **Doctor Who appearances:** 17 stories from *The Invisible Enemy* (1977) to *Journey's End* (2008) as Voice of K9; *The Invisible Enemy* as the Nucleus; *K9 and Company: A Girl's Best Friend* (1981) as Voice of K9; *Remembrance of the Daleks* (1988) as Voice; *The Sarah Jane Adventures* (2007-10) as Voice of K9; *K9* (2009-10) as Voice of K9. **TV appearances include:** *Rainbow* (1972) as Bungle; *Blake's 7: Mission to Destiny* (1978) as Pascoe, *Gambit* (1979) as Toise; *Beadle's About* (1987) as various.

NEIL McCARTHY
(1932-85)

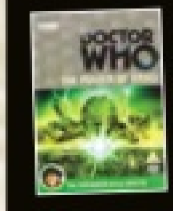
Thawn **Doctor Who appearances:** *The Mind of Evil* (1971) as Barnham. **TV appearances include:** *The Saint: The Saint Steps In* (1964) as Morgen, *The Checkered Flag* (1965) as Alec Hunter; *Great Expectations* (1967) as Joe Gargery; *The Avengers: Brought to Book* (1961) as Bart, *Dead Man's Treasure* (1967) as Carl, *The Interrogators* (1969) as Sergeant Rasker; *Department S: A Ticket to Nowhere* (1970) as Quince; *Catweazle:* various episodes (1970) as Sam Woodyard; *Jason King: An Author in Search of Two Characters* (1972) as Tredgett; *Return of the Saint: The Debt Collectors* (1978) as Bradley. **Film appearances include:** *Clash of the Titans* (1981) as Calibos.

GLYN OWEN (1928-2004)

Rohm-Dutt **TV appearances include:** *The Trollenberg Terror* (1956-57) as George Brett; *Emergency-Ward 10* (1957-61) as Paddy; *Doomwatch: The Web of Fear* (1971) as Griff; *The Brothers* (1972) as Edward Hammond; *Blake's 7:Cygnus Alpha/Space Fall* (1978) as Leylan; *Howards' Way* (1985-90) as Jack Rolfe.

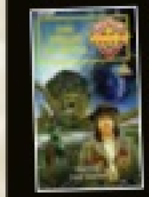
FURTHER INFO

DVD



Released as part of *The Key to Time* box set
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2335
AVAILABILITY Out now

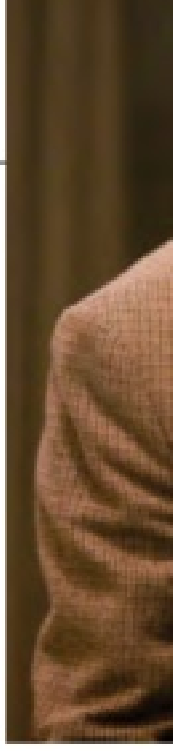
VIDEO



COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5612
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen/ Target Books
YEAR 1980
BOOK NO 49
AUTHOR Terrance Dicks
AVAILABILITY Out of print



The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

AUDIO DRAMA **BIG FINISH**
RRP £20 (CD/download)

The Churchill Years

The life of Prime Minister Winston Churchill was full of danger and adventure, as this box set reveals...

REVIEW BY **PAUL KIRKEY**

In 2004, the key word at the tone meeting for Steven Moffat's *Doctor Who* début, *The Empty Child/The Doctor Dances*, was 'romantic'. That might seem odd for a wartime horror story, but it reflects a wider truth that, at a safe remove of some 70 years, the slaughter of the Second World War *has* been appropriated in the service of a romantic, curiously warming nostalgia. Which is why, when the first sound heard in this box set is an air-raid siren, our response is not terror, but a palpable thrill of excitement.

WRITTEN BY Phil Mulryne, Alan Barnes, Justin Richards, Ken Bentley

STARRING

Ian McNeice	Winston Churchill
Danny Horn	Kazran Sardick
Holly Earl	Lily Arwell
Emily Atack	Hetty Warner
Derek Riddell	Lt-Commander Sandy McNish
Nicholas Briggs	The Dalek

Of course, no figure of that era has been more romanticised than Winston Leonard Spencer-Churchill. But despite being crowned our Greatest Briton in a nationwide poll some years back, Churchill remains a divisive figure, dogged by controversies over everything from the Bengal famine to his views on Judaism and Islam. The *Doctor Who* variant, who made a handful of screen appearances in the form of a twinkly Ian McNeice, largely eschews such complexities to present a historical figure that, if not quite as cartoonish as the show's take on Elizabeth I or Nero, is certainly drawn as much from the myth as the man.

The ghost of that Empty Child looms large over *The Churchill Years'* opening salvo, *The Oncoming Storm* – partly because it's a Second World War Ninth Doctor story but, more specifically, in the very Moffatian idea of possessed citizens adopting contemporary objects and technology to creepy effect: in this case, soldiers speaking in the halting, metallic, faraway tone of a 1930s wireless broadcast.

Elsewhere, writer Phil Mulryne invokes the spirit or another 2005 classic, *Rose*, by having his heroine plucked from danger by the sudden appearance of a certain leather-jacketed time-traveller; here, the feisty girl (Winston's words, not mine) in question is Churchill's secretary, Miss Hetty Warner (played by *The Inbetweeners*' Emily Atack), whose surfeit of pluck moves her boss to remark: "I pity Hitler if he ever makes it to Wakefield."

The format sees the great leader narrating his memoirs in his trademark florid style, supported by a full cast, but covering the Doctor's dialogue himself. In *The Oncoming Storm*, that means Ian McNeice pretending to be Churchill (at this point, still First Lord of the Admiralty) pretending to be Christopher Eccleston – a task that is challenging, but also forgiving, as McNeice can simply blame any shortcomings on Churchill.

The tale of a deadly weapon that's arrived on Earth as part of the fall-out from the Time War, it's a self-consciously traditional, rather slight invasion story that, again, adopts *Rose* as its touchstone, and is none the worse for it.

In *Hounded*, Alan Barnes takes the 'black dog' that haunted Churchill all his life and makes it manifest – that's to say, it's literally a hulking black beast that has attached itself to the PM like 'a stowaway in the soul'. The devil dog is identified by an Indian swami, who claims to be able to see it in Churchill's shadow – an intriguing notion, certainly, but does reducing a lifelong struggle with clinical depression to a runaround with a hound diminish the unfathomable despair of mental illness? Discuss.

Fortunately, it comes wrapped in a properly atmospheric wartime thriller, in which the Tenth Doctor and Miss Warner chase around bombed-out London, being pursued by MI5 on suspicion of being German spies, and evading capture via a lovely little feint involving a real police box. Then everything is very quickly resolved courtesy of a magic hat and a sacrifice that, again, feels just a little cheap, given the circumstances. But perhaps that's simply the risk *Doctor Who* runs for trying to pack more of an emotional punch than its monster mashes attempted back in the day.

Living History's elevator pitch – Churchill meets Julius Caesar – is an irresistible idea that writer Justin Richards leans into to bring two of the world's greatest military strategists together at last. In a sense, this is *Doctor Who* 101: while the programme was still in utero, Sydney Newman talked of 'having Dr Who on the shores of Britain when Caesar landed'. Which is pretty much what we get here, except it's the now ex-Prime Minister on the shores of Britain, Dr Who (model number 11) having made his excuses early. He does leave Churchill with a companion, though, in the shape of Kazran Sardik (Danny Horn) – the younger, more agreeable version of the choleric old miser from 2010's *A Christmas Carol*.

To find Britain's most venerated defender acting

'The delightful Ian McNeice is more than capable of carrying the show on his own...'

Winston with his 'knight in tweed'.

as adviser to a conquering dictator may be a surprising turn of events, but not when you consider who's directing the Brits – a 'bronze god' who bears a striking resemblance to one of Churchill's old Ironsides. Yes, shove up and make room in that elevator, this is actually Churchill meets Caesar meets... the Daleks!

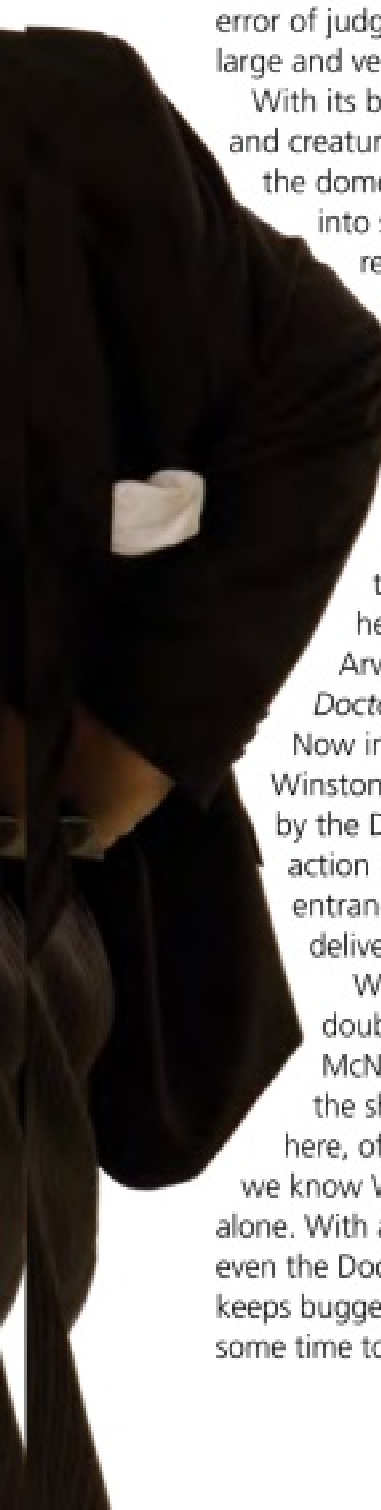
Or one of them, anyway; having crash-landed in Britain, the creature has been adopted as a false idol and is equipping the local tribesmen with technology that's light years beyond their time. It's the perfect *Doctor Who* idea, really – one which, with a bit more of the man himself, would slot seamlessly into today's Saturday TV schedules. It's also one that plays to the strengths of both characters and performers: Ian McNeice gets a suitably... well, Churchillian oration in the face of the enemy hordes, while Nick Briggs is never happier than when screaming "100 rels!" into his ring-modulator.

The Chartwell Metamorphosis is another Eleventh Doctor story, albeit one where, again, he's barely present. Instead, the action centres on the now-retired Churchill's titular Kent pile, where the once indomitable British Bulldog has taken to long, wistful reveries mourning the loss of his youthful vitality. It's this raging against the dying of the light that leads him to make a catastrophic error of judgment, resulting in something very large and very nasty in the butterfly house.

With its blend of country house mystery and creature feature – not least the idea of the domestic staff being transmogrified into something monstrous – the story recalls the late Robert Banks Stewart's magnificent *The Seeds of Doom* (1976), and fans of body horror in general (and Target's *Doctor Who* novels in particular) will surely thrill to the description of a 'long and leathery proboscis'.

Continuing his journey through the Matt Smith Christmas Specials, here Churchill is accompanied by Lily Arwell (Holly Earl) from 2011's *The Doctor, the Widow and the Wardrobe*. Now in her 20s and working as Sir Winston's nurse, Lily is directed from off-stage by the Doctor, who remains absent from the action long enough to make a proper hero's entrance – "a knight in tweed, come to deliver us," as Churchill puts it.

Welcome though this is, there's no doubt by this point that the delightful McNeice is more than capable of carrying the show on his own. History is on his side here, of course: because if there's one thing we know Winston Churchill can do, it's stand alone. With a charisma and personality to match even the Doctor himself, let's hope the old soldier keeps buggering on with these adventures for some time to come. **PAUL KIRKLEY**



AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

Wave of Destruction

The fifth run of Fourth Doctor adventures plunges us straight into Season Seventeen territory, this time teaming Tom Baker with the noblest Romana of them all, Lalla Ward.

Wave of Destruction opens with a wonderful exchange of banter between the Doctor and Romana that sets the tone beautifully. It's two Time Lords putting their feet up on a stopover in England, 1964 – whiling away the hours over the crosswords of today and tomorrow's *Times*, and keeping a low profile whilst K9 takes the TARDIS for a spin to keep the Black Guardian guessing at their location. That old chemistry is still there, as if no time has passed at all. They're two space-intellectuals, good-naturedly bickering over who's better at cryptic clues.

WRITTEN BY Justin Richards

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
John Leeson	K9
Karl Theobald	Mark Lanchaster
Phil Mulryne	Barnaby Miller
Alix Wilton Regan	Jill
John Banks	Derek Fretus

They're soon interrupted by a mystery, as they trace the source of a highly advanced radio signal and find its inventor, one Professor Lanchester unconscious next to a wireless set blasting out a pirate station, just as bumbling MI5 agent Barnaby Miller (Phil Mulryne) arrives.

Miller is a great character, terribly apologetic, and not licensed to use a gun. He's a very unlikely secret agent, but is really rather likeable, like a younger, dafter Harry Sullivan. Lanchester's daughter Jill (Alix Wilton Regan), meanwhile, is a spoiled shrinking violet, who Romana grudgingly accompanies on a handbag-shopping trip.

It's quickly apparent that the signal conceals an old foe that's invading by stealth, and it's traced by the Doctor and K9 to an offshore pirate station, Radio Frantic, where Lanchester's nephew Mark (Karl Theobald) is a DJ.

Pop-orientated pirates like Radio Caroline were all the rage with 60s teenagers, due to the conservatism of Aunty Beeb's radio output – so popular that many of the former pirate DJs were poached by the brand new Radio One a few years later. The setting's used to great effect by writer Justin Richards – the earworm effect of Radio Frantic's cheesy jingle isn't just annoyingly catchy, it's central to the plot, as is the reach of pirate radio.

Humanity is in mortal danger, but *Wave of Destruction* keeps it light. Tense moments like a cat and mouse chase in an electrical department turn out quite breezy, as Romana ducks and dives, playfully taunting her assailant. Even a murder in a branch of Magpie Electricals, a classic opportunity for a creepy *Doctor Who* moment, is less dark than it would be in other stories. It's all too cheerful for that, everyone is having too much of a good time. There's also the slight, acknowledged, rubbishness of the villains, who aren't that good at blending in, and are partly foiled by the deployment of breadcrumbs. This story is really about the interplay between Baker, Ward and John Leeson, with Mulryne and Regan proving worthy foils.

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD in
WAVE OF DESTRUCTION
by JUSTIN RICHARDS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

It's a fine start to the season; not the scariest of stories, but great fun. After their successful reunion for last year's novel adaptations, it's also great to hear Tom and Lalla in brand new material. *Wave of Destruction* is a fine addition to their hit parade. Tune in. **MARTIN RUDDOCK**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Black Dog

DOCTOR WHO
SHORT TRIPS

What, or who, is God? It's the question that's been at the heart of the human condition since the beginning of time, and it's one that lies at the core of Dale Smith's *Black Dog*.

Arriving to witness a historic 'treaty' being signed on a soon-to-be abandoned Earth Empire colony world, it soon becomes apparent to the Doctor and Leela that all isn't well. Colonists and locals alike have been falling under the 'spell' of the planet's God, Black Dog, for 30 years, and once caught in its grip, there's no escape. After being attacked in the dream realm, the Black Dog's victims slowly but surely begin to waste away until there is nothing left of them. But when it plunges its fangs into Leela, the Doctor has only one option. He has to find a way to save his friend, and the only way to do it is by fighting and defeating a God.

WRITTEN BY Dale Smith

FEATURING The Fourth Doctor and Leela

READ BY Louise Jameson

Black Dog is a gripping and intriguing story that stylistically is reminiscent of *Pyramids of Mars*, *Planet of Evil* and Leela's début adventure, *The Face of Evil*. Darkly humorous and oddly beguiling, due in no small part to some of the themes it explores, it's also an imaginative and perceptive exploration of depression. Presenting its ideas within the context of an appealing story helps address and dismiss the stigma surrounding the condition, as it impresses upon its audience that it can strike anyone, anywhere and at any time.

It also ponders the nature of theism and how it relates to, and can be driven by, the unconscious and conscious desires of the faithful and believers. Is God an abstract concept, one used to identify that which we don't understand, or a living force that exists in every living being? Smith questions these concepts and more in his story, which is brought to life by Leela herself, Louise Jameson. Thoroughly recommended. **TIM CUNDLE**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Isos Network

This year's series of *The Early Adventures* has been very strong, and each release has offered a twist on different aspects of the Troughton era. *The Isos Network* is the least radical of this year's crop, but it does offer something the TV series never did – a coda to an existing story, in this case 1968's *The Invasion*.

WRITTEN BY Nicholas Briggs

STARRING

Frazer Hines	Jamie McCrimmon/The Doctor
Wendy Padbury	Zoe Heriot/Narrator
Rachel Bavidge	Seru
Richard James	Enab
Kieron Hodgson	Alam/Hilsee
Nicholas Briggs	The Cybermen

It opens literally as *The Invasion* ends, with the Second Doctor, Jamie, and Zoe observing the destruction of the Cybermen's invasion force from space, and pursuing an escaping Cybership to the planet Isos II.

It's a seemingly deserted world, barring the friendly giant slug creatures that amiably slither about, and the platoon of heavily tooled-up alien soldiers that arrive at the same time.

Beneath the ghost city of Isos lies a vast network of underground tunnels. The TARDIS crew is soon separated, and Zoe is left wandering alone beneath the city, finding first some scattered Cybermen, then the tragic Hilsee (Kieran Hodgson) – the last, partially Cyber-converted native, hiding in the shadows.

Meanwhile, the Doctor faces the latest in a long line of military interrogations from soldiers Seru (Rachel Bavidge) and Enab (Richard James), while Jamie keeps running into the slug creatures, which make his skin crawl, but are surprisingly good at taking out our friends from Telos.

Isos II is a staging post for the regrouping Cybermen, who are skulking in the tunnels, low on power and waiting for orders whilst their Controller recharges. They're planning to have another go at invading, and have duly converted the population. The Cybermen are very much their inscrutable 1960s selves here, but, for a change, they're on the back foot, almost the scavengers of 1975's *Revenge of the Cybermen*. The *Tomb*-style Cybercontroller even shows a hint of what could be called a temper, wanting revenge of sorts against the Doctor.

This is writer-director Nick Briggs' own take on a base-under-siege tale. There's a nod to 1968's *The Web of Fear* in the use of the claustrophobic tunnels, and the image of Cybermen lurking in darkened sewers in *The Invasion* couldn't have been far from Briggs' mind. A lot of the drama comes from the fact that a Cyberman could be around any corner, and this is conveyed well through some tight direction and Toby Hrycek-Robinson's music and sound design.

That said, it's a very visual story, with a lot to describe, but Frazer Hines and Wendy Padbury carry it expertly – not only sharing narration, but playing their familiar roles, with Hines again reprising the Second Doctor.

DOCTOR WHO
BRAND NEW ADVENTURES
THE ISOS NETWORK
THE AUDIO ADVENTURES OF DOCTOR WHO
THE EARLY ADVENTURES

A major success of *The Early Adventures* has been reuniting TARDIS teams that would have been impossible a few years ago, and giving them new legs on audio. Everyone involved has played a blinder, but let's hear it for Frazer Hines, for breathing life back into Troughton's Doctor, and convincingly carrying off lengthy scenes as both Jamie and the Doctor where he's essentially talking to himself. *The Isos Network* is a solid and satisfying end to a fine series of adventures. **MARTIN RUDDOCK**

> **'The Cybermen are very much their inscrutable 60s selves here, but, for a change, they're on the back foot...'**

AUDIO READING

BBC AUDIO
RRP £9.25 (CD)

The Sins of Winter

Let's not beat about the burning bush: *Doctor Who* is, by and large, a heathen affair. From malfunctioning computers to volcanic gas, the show delights in showing the levers clanking away, *Wizard of Oz*-style, behind false gods.

James Goss is in cheerfully heretical mode in *The Sins of Winter*, the third of BBC Audio's quartet of stories about a family with a mysterious calling card that allows it to summon the Doctor during its darkest hour. Arriving in a giant space cathedral hewn from the rock of an asteroid, the Doctor and Clara meet Shadrak Winter, High Cardinal of the Cult of the Prime Self – a once-dominant faith that's recently sunk to fourth place in the galactic religion rankings.

Fortunately for the Cardinal, it's a job for life, so he can't be replaced; less fortunately, the church has come up with a fudge in the form of 'a discreet history of assassination'. To add to his woes, he's also being plagued by the Sinful – parasitic slugs that literally feed on sin by crawling under your skin and laying eggs. In other words, he's got guilt written all over his face.

As you might expect, the Twelfth Doctor – who finds being the Winters' troubleshooter "as welcome as a rail replacement bus" – is great value when crabbily debunking bogus idols. But the story begins to lose its way when Winter succeeds in passing his affliction to the Time Lord, reducing our hero to a cringingly penitent wretch in scenes which take the 'survivor guilt' theme of recent TV series, flogs it to within an inch of its life, then flogs it some more.

It also expends a lot of energy on questions of guilt and remorse, without offering much in the way of insight into either, and, as a religious satire, feels strangely toothless. And – sorry, this is probably just me but, for people of a certain age, its *very* distracting to have a character (a monk, no less) called Chegwin. Seriously, they might as well have called him Bungle, or Zebedee.

BBC
DOCTOR WHO
THE SINS OF WINTER
AN ORIGINAL AUDIO ADVENTURE
WRITTEN BY JAMES GOSS READ BY ROBIN SOANS

The Doctor and Clara are voiced by Robin Soans in *The Sins of Winter*.

Fortunately, there are entertaining diversions along the way. Much of James Goss' prose is delightful (I loved his description of Capaldi's Doctor 'grumbling out' of the TARDIS) and there's a nice line in icky body horror, while the use of diegetic music ('psycho-sensitive plainsong' that changes with the mood of the congregation) results in some excellent, atmospheric sound design, with liturgical chants and wails echoing off the walls of the vast cathedral.

WRITTEN BY James Goss
READ BY Robin Soans

Robin Soans (Luvic in *The Keeper of Traken* and 'chronolock guy' in last year's *Face the Raven*) makes an excellent reader, with a suitably vinegary take on the Twelfth Doctor – though his decision to replace Jenna Coleman's lovely warm, flat Lancashire vowels with a sort of strangled cockney yelp straight out of a Pete'n'Dud sketch is just... odd.

Too often mired in the arcane liturgies of a made-up church, this isn't James Goss' best work; but it's by no means the worst sin committed in the name of *Doctor Who* either. **PAUL KIRKLEY**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Waters of Amsterdam

DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON, JANET FIELDING AND SARAH SUTTON IN
THE WATERS OF AMSTERDAM
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Set shorly after the 1983 TV story *The Arc of Infinity, The Waters of Amsterdam* finds Tegan once again ready to travel through time and space after being reunited with the Doctor and Nyssa. Having just defeated Omega, the crew members of the TARDIS are ready to spend a little time relaxing in the Dutch capital. However, things don't exactly go to plan; Tegan bumps into her ex-boyfriend, and that 'chance' meeting sets in motion a chain of events that threatens not only the future of Earth, but all of time itself.

As with many of the Doctor's adventures, *The Waters of Amsterdam* finds him stumbling across something decidedly odd. This time, it's a picture by Rembrandt in a museum display, one that the artist should never have painted. Deciding to question the artist in person, the Doctor, Nyssa and Tegan go back to the seventeenth century. Instead of finding answers, they're besieged by extra-terrestrial royalty – and discover alternative timelines and technology that shouldn't exist. If that wasn't enough, they also have to contend with Tegan's complicated love life which, much to her chagrin, lays at the centre of calamitous incident.

Following in the wake of *Arc of Infinity* was never going to be easy, as that adventure has never been particularly well regarded by fans. However, here writer Jonathan Morris has managed to deliver a tale that can hold its head high while emerging from its predecessor's shadow. He manages to successfully fuse the two genres that lie at the heart of *Doctor Who*, historical adventure and science-fiction drama, to make *The Waters of Amsterdam* an engaging and entertaining tale.

A large part of what makes this story so interesting is the way that it reveals a wealth of detail about Tegan's past, adding extra depth to her character through its exploration of previously hidden facets of her personality. While it shouldn't be a surprise that Tegan has a personal life, what is surprising is how significant it is during the brief period between 1982's *Time-Flight* and meeting the Doctor again in *Arc of Infinity*. Her life complicated and messy, and these revelations go a long way to humanising the normally irascible and stubborn companion that we though we knew so well.

Combining elements of previous Fourth and Fifth Doctor stories – notably *The Visitation* and *The Hand of Fear* – yet retaining its own unique identity, *The Waters of Amsterdam* is an inventive drama in which nothing and no-one is what they first appear to be. **TIM CUNDLE**

WRITTEN BY Jonathan Morris

STARRING

Peter Davison	The Doctor
Janet Fielding	Tegan
Sarah Sutton	Nyssa
Tim Delap	Kyle
Richard James	Rembrandt Van Rijn
Elizabeth Morton	Teldak
Robbie Stevens	Polsbroek/Nix
Wayne Forester	Glauber

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

The Witch Hunters

DOCTOR WHO
THE WITCH HUNTERS
STEVE LYONS

The Witch Hunters, BBC Audio's latest offering in its range of audiobooks, is as bleak and chilling as the February morning on which you may be reading this review. And it is utterly brilliant.

Writer Steve Lyons places the original TARDIS crew into the middle of the terrible events of the Salem witch trials of 1692. Persecution, suspicion, religious dogma and witchcraft collide in a perfect evocation of a 1960s TV historical. In many ways, it's a tale about simply getting away from a hostile environment and back to the TARDIS, the Doctor, Susan, Ian and Barbara separated and reunited in varying denominations throughout. But the Massachusetts village has a hold on them, and it becomes so much more than just a flight from danger.

Lyons enters into a deep examination of the nature of time-travel – touched on through Barbara's plight in *The Aztecs* – and places Susan at the heart of that particular dilemma. Set after the events of *The Sensorites*, this is her story. She's growing up, her blossoming telepathic abilities tuning into the emotional turmoil of the Salem residents. Susan's desperation at being prevented from averting the terrible events – and angry confusion as to why the laws of time stop her from doing so – drive the story. Susan's wilful act of rebellion against the Doctor brings this most central of relationships to the fore, underpinning the change that was on the horizon in the television adventures of this crew.

It's a shame, then, that Carole Ann Ford isn't on reading duties, but in David Collings we have an excellent narrator. Tonally, Collings brings a bleak detachment to the narrative that suits the piece well. These could be the cold analytical words of a historian relating a factual account of proceedings, but he's never less than compelling to listen to.

Sound design takes a subtle turn with this release, which again matches the starkness of the adventure. It's sometimes little more than the crackle of a fire in a hearth, or wind rustling through forest trees, but it gives everything a heightened feel, especially when coupled with the sinister strings of the background musical score.

The Witch Hunters is a story with few – if any – laughs, but as one of the Doctor's very best print adventures to be dusted off as an audiobook, this is an essential purchase that captures the essence of a particular blend of 1960s *Doctor Who*. **MARK WRIGHT**

WRITTEN BY Steve Lyons

FEATURING The First Doctor, Susan, Ian and Barbara

READ BY David Collings

AUDIO DRAMA

BIG FINISH
RRP 9.99 (CD), £7.99 (download)

Torchwood: Forgotten Lives

TORCHWOOD
FORGOTTEN LIVES

Bloody Torchwood.

That's not me being grumpy. It's a catchphrase, of sorts – resurrected in the pre-credits teaser to *Forgotten Lives* – signalling a sort of fond exasperation with Cardiff's leading foo fighters. It's a feeling this viewer knows well, and one that reared its head as I listened to this, the third of Big Finish's new *Torchwood* range, and the one that most accurately captures the slightly wild, scattergun aesthetic of the TV show.

It's also the first genuinely *new Torchwood* since 2011, being set four years after the events of *Miracle Day*. Since then, Gwen Cooper has settled down to a humdrum domestic routine with husband Rhys and daughter Anwen – so she's positively giddy with excitement when she discovers the Earth is facing possible extinction.

Better than that, her old boss, Jack Harkness, is back on the scene – except now he's trapped in the body of an arthritic 93 year old. He's still a randy old goat, though. The threat – an attempted incursion, after a fashion, by a race of psychopathic aliens called the Evolved – may be global, but writer Emma Reeves keeps the action largely confined in an around a Welsh nursing home, via a brief detour to Torchwood Wrexham. (Yes, they have branches everywhere.)

Efforts are made to tie the events of *Miracle Day* into Big Finish's own unfolding conspiracy arc, and we also find out what Jack's been up to since we last saw him: mainly, it turns out, entering into a disastrous deal with the Evolved to provide human test subjects in order to avert a full-scale Earth invasion.

If that sounds familiar, it's because it's the exact same moral dilemma rehearsed in *Children of Earth*, except with Gwen's daughter as the unwitting pawn instead of Jack's grandson. Sadly, it doesn't come close to matching that serial's punch-to-the-gut power, with even Jack's attempt to make amends coming across less like a dramatic sacrifice than an intergalactic gentleman's agreement.

This, for good or ill, feels more like classic *Torchwood* in all its marvellous, messy glory; like a sci-fi *Midsomer Murders*, you're never quite sure which bits are meant as a joke, and who's supposed to be in on it. By the end, the re-set button has been punched, leaving *Torchwood* facing in a new direction yet again. No doubt the road ahead will be as madly enjoyable as it is exasperating. Bloody Torchwood. **PAUL KIRKLEY**

WRITTEN BY Emma Reeves

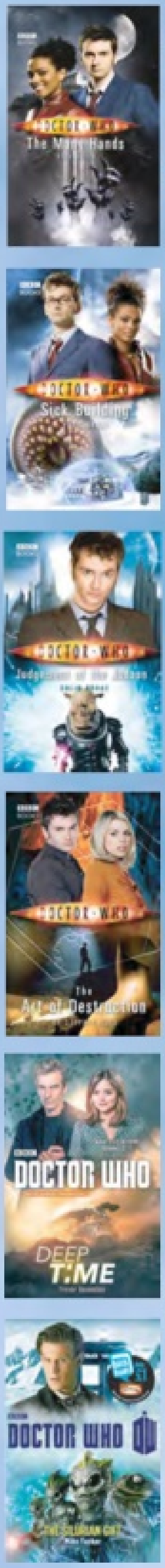
STARRING

Eve Myles	Gwen Cooper
Kai Owen	Rhys Williams
Philip Bond	Griffith

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd



New Series Hardback Novels - New

Ninth Doctor	
Monsters Inside	£6.99
Winner Takes All	£6.99
Tenth Doctor	
Art of Destruction	£6.99
Price of Paradise	£6.99
Sting of the Zygons	£6.99
Last Dodo	£6.99
Wooden Heart	£6.99
Forever Autumn	£6.99
Sick Building	£6.99
Wetworld	£6.99
Wishing Well	£6.99
Pirate Loop	£6.99
Peacemaker	£6.99
Martha in the Mirror	£6.99
Snowglobe 7	£6.99
Many Hands	£6.99
Story of Martha	£6.99
Beautiful Chaos	£6.99
Eyeless	£6.99
Judgement of the Judoon	£6.99
Slitheen Excursion	£6.99
Taking of Chelsea 426	£6.99
Twelfth Doctor	
Silhouette	£6.99
Crawling Terror	£6.99
Blood Cell	£6.99
Royal Blood	£6.99
Big Bang Generation	£6.99
Deep Time	£6.99

p&p: 1 = £3. Extras = £1 each
Any 3 for £22.99 incl p&p

Quick Read Paperback Novels

I am a Dalek	£2.99
Made of Steel	£1.99
Revenge of the Judoon	£1.99
Sontaran Games	£1.99
Code of the Krillitanes	£1.99
Magic of the Angels	£1.99
Silurian Gift	£1.00

p&p: 1 = £1.25.
Extras = 50p each

Series 9 DVD
14 Episodes
£49.99 + £2 p&p

365 Days of
Memorable Moments
Hardback
£12.99 + £3 p&p

Doom Coalition 2
Eighth Doctor
CD Boxset
£40 + £3.50 p&p

8 Piece Ceramic
Coaster Set
£19.99 +
£3.50 p&p

Caves of
Androzani Set
5" Sharaz Jek & Peri
£26.99 + £3.50 p&p

Posters - 91 x 61 cm
TARDIS, Characters, Monsters, Daleks
& Dalek Blueprints
£4.95 + £3.50 p&p each

Dalek Saucer Laser Etch Cube
£19.99 + £4 p&p

Graphic Paperback Novels - New

Betrothal of Sontar	£15.99
Blood of Azrael	£13.99
Chains of Olympus	£12.99
Child of Time	£16.99
Cold Day in Hell	£15.99
Crimson Hand	£15.99
Cruel Sea	£13.99
End Game	£14.99
Eye of Torment	£13.99
Flood	£15.99
Glorious Dead	£15.99
Good Soldier	£13.99
Hunters of the Burning Stone	£12.99
Nemesis of the Daleks	£16.99
Oblivion	£15.99
Tides of Time	£14.99
Voyager	£15.99
Widows Curse	£15.99
World Shapers	£15.99

p&p: £4 each

Doctor Who Magazine Specials - New

Series 3 Companion	£14.99
Series 4 Companion	£14.99
Specials Companion	£14.99
In Their Own Words 3: 1977-81	£14.99
In Their Own Words 4: 1982-86	£14.99
In Their Own Words 5: 1987-96	£14.99
In Their Own Words 6: 1997-09	£14.99
2013 Series Guide	£6.99
Sarah Jane Companion 2	£6.99
Tenth Doctor Comic Strips	£5.99

p&p: £2 each

Smart Phone
Operated Dalek
Control the Dalek
via Bluetooth.
Apple & Android
Compatable
Features: Rotating Head
& Autonomus Mode
£69.99 + £5 p&p

3.75" Action Figures
Twelfth Doctor, Foretold & Scovox Blitzer
£6.99 + £3.50 p&p each

Prices correct at time of going to press. Postage is for the UK Only. Send A5 SAE for Catalogue.

FAST-RETURN *SWITCH!*

Looking back at the Doctor's past glories that recently aired on UK TV...

TELEVISION W
BROADCAST 27 & 28 February 2016 | **FIRST BROADCAST** 8 September 2012

Dinosaurs on a Spaceship

This issue we're looking at the 'movie' version of *Doctor Who*. It's an idea that didn't go away...

REVIEW BY **RICHARD ATKINSON**

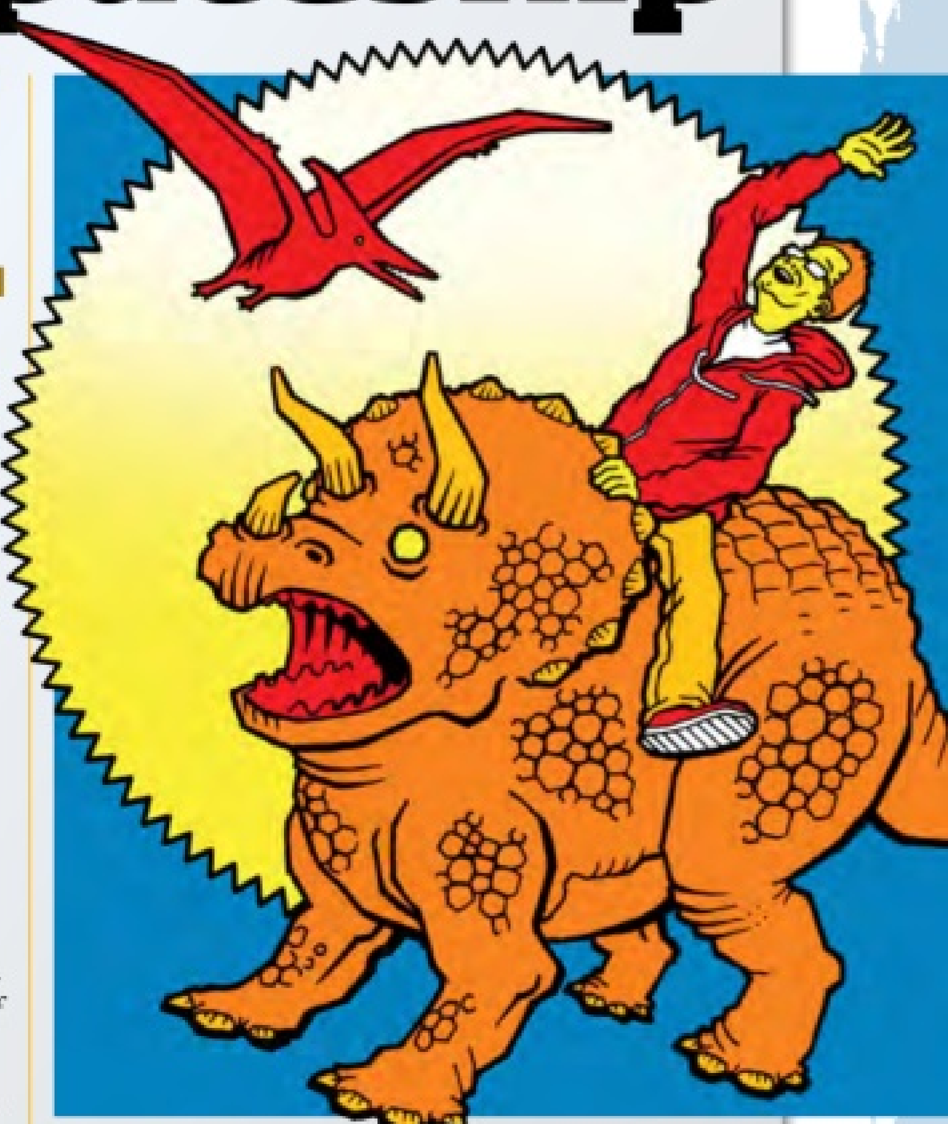


ILLUSTRATION: JAMIE LENMAN

For five Saturdays in the autumn of 2012 it was movie night. For the benefit of any new fans who've got in under the wire in the last three-and-a-bit years, the idea was this: each new episode of *Doctor Who* was going to be like a Hollywood blockbuster with an appropriately attention-grabbing title. The most obvious example was *Dinosaurs on a Spaceship*, inspired in the vaguest possible sense by the Samuel L Jackson film *Snakes on a Plane*.

Let's face it: any similarity doesn't extend further than the title. If we were asked to let our imaginations run riot based on the premise alone, we might come up with something closer to the film. A spaceship teeming with passengers, perhaps, who end up being stalked – and *savaged!* – by a horde of dinosaurs concealed on board. But, of course, *Doctor Who*, is made by the BBC not some big film studio, and although in recent times it has been possible to do convincing dinosaurs on TV, they don't have the luxury of allocating endless screen time to these monsters.

WRITTEN BY Chris Chibnall

STARRING

Matt Smith	The Doctor
Karen Gillan	Amy
Arthur Darvill	Rory
Mark Williams	Brian
Rupert Graves	Riddell
Riann Steele	Queen Nefertiti
David Bradley	Solomon
Sunetra Sarker	Indira
Rudi Dharmalingam	ISA worker
Richard Hope	Bleytal
Noel Byrne, Richard Garaghty	Robots
David Mitchell, Robert Webb	Robot voices

Happily, the limited number of the CGI set-pieces play very nicely. For those left unsatisfied, Steven Moffat later tidied up unfinished business, giving us a colossal T-Rex in the opening moments of *Deep Breath* (which also received a repeat on W – or Watch as it was then – at the begining of the year). Practical effects fill in some of the gaps. And if you're looking for some cinematic credentials, the lovable 'Tricey' is a more comedic take on the sickly Triceratops doted on by Laura Dern in *Jurassic Park*.

It's a good time to revisit this adventure, in light of the impending reshuffle at BBC Wales. Its writer, Chris Chibnall, is riding high (atop a Triceratops, perhaps) following his appointment as the new man in charge of *Doctor Who*. His most recent work on the series was the major contribution that he made to that short run in 2012. Setting aside the fact that he's since created the monster hit drama *Broadchurch* for ITV, what can be said of *Dinosaurs on a Spaceship* that suggests he might be the right man to follow in the steps of Steven Moffat and Russell T Davies?

First up, it's great fun. We meet an offbeat mélange of characters from throughout history – with Chris test-driving a few of his own companions. In Solomon we have a boo-able, hiss-able villain; a limping, snarling, weasel of a man. Plotwise, it's a desperate race against the clock to save not only the Earth, but also the eponymous prehistoric refugees. The story has its tongue in its cheek, but that does nothing to diminish a glorious sense of scale and no small measure of ambition.

It's not enough, however, for our new chief writer to simply tell tales of a mad professor, and his fearless followers, pinwheeling through a succession of unlikely events. *Dinosaurs on a Spaceship* doesn't just stand on its own. It's part of a greater whole, including a call back to Chris' resurrection of the Silurians in 2010's *The Hungry Earth*, and introducing Rory's dad Brian, who would sit and stare at a box for days on end in *The Power of Three* (also by Chris) later in 2012.

This kind of joined-up thinking, perhaps explains away the unconscionable moment when the Doctor decides that he's had quite enough of Soloman, and deliberately sends him on a collision course with some incoming missiles. Sure, Solomon deserved to come to a sticky end. He was a genocidal maniac, he put his personal wealth ahead of the lives of others, and there was a strong suggestion that he intended to sexually assault Queen Nefertiti, whom he considered his 'property'. Even so, we aren't used to the idea of the Doctor turning executioner. We might have imagined him deciding to hand Solomon over to the authorities, only for the hop-along sex pest to try to make a break for it and be eaten by a dinosaur.

A week later, however, *A Town Called Mercy* would examine the Doctor's moral stance when it comes to dealing with mass murderers. In context, the harsh conclusion to *Dinosaurs on a Spaceship* seems likes a deliberate precursor. Elsewhere it absolutely has its heart in the right place. The Doctor's righteous anger at Solomon's cruelty goes hand in hand with his respect for all forms of life.

There's a clockwork precision to this crazy mini-movie. Each character is there for a purpose, and everyone plays their part. This could, if you like, be levelled as a criticism. Rory's dad is along for the ride because, at a crucial moment, two blood relatives will be needed to pilot the spaceship. Riddell is there to shoot dinosaurs, even though the Doctor didn't know he'd need a game hunter when he picked him up. Nefertiti ends up being a high-value prize for Solomon. Being less cynical, however, it's surely quite heartening that everyone gets something to do. And making family and friends the basis of the story is a smart move. It was very much a part of Russell T Davies' formula for successful *Doctor Who*, and if you wind all the way back to the year dot, the series' inaugural escapade in 100,000 BC was all about family and friends too.

As established at the top of this page, there was a brief for this script – and it works well as frenetic popcorn fodder. *Doctor Who*, however, is a moving target. It's never the same thing from week to week, year to year, or Doctor to Doctor. We'll just have to wait until 2018 to see where our new showrunner decides to take us next. **DWM**

'We might have imagined the Doctor handing Solomon over to the authorities, only for the hop-along sex pest to make a break for it and be eaten by a dinosaur.'

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

Do you know your Mia Bennett from your Mason Bennett? Then why not try this puzzle?

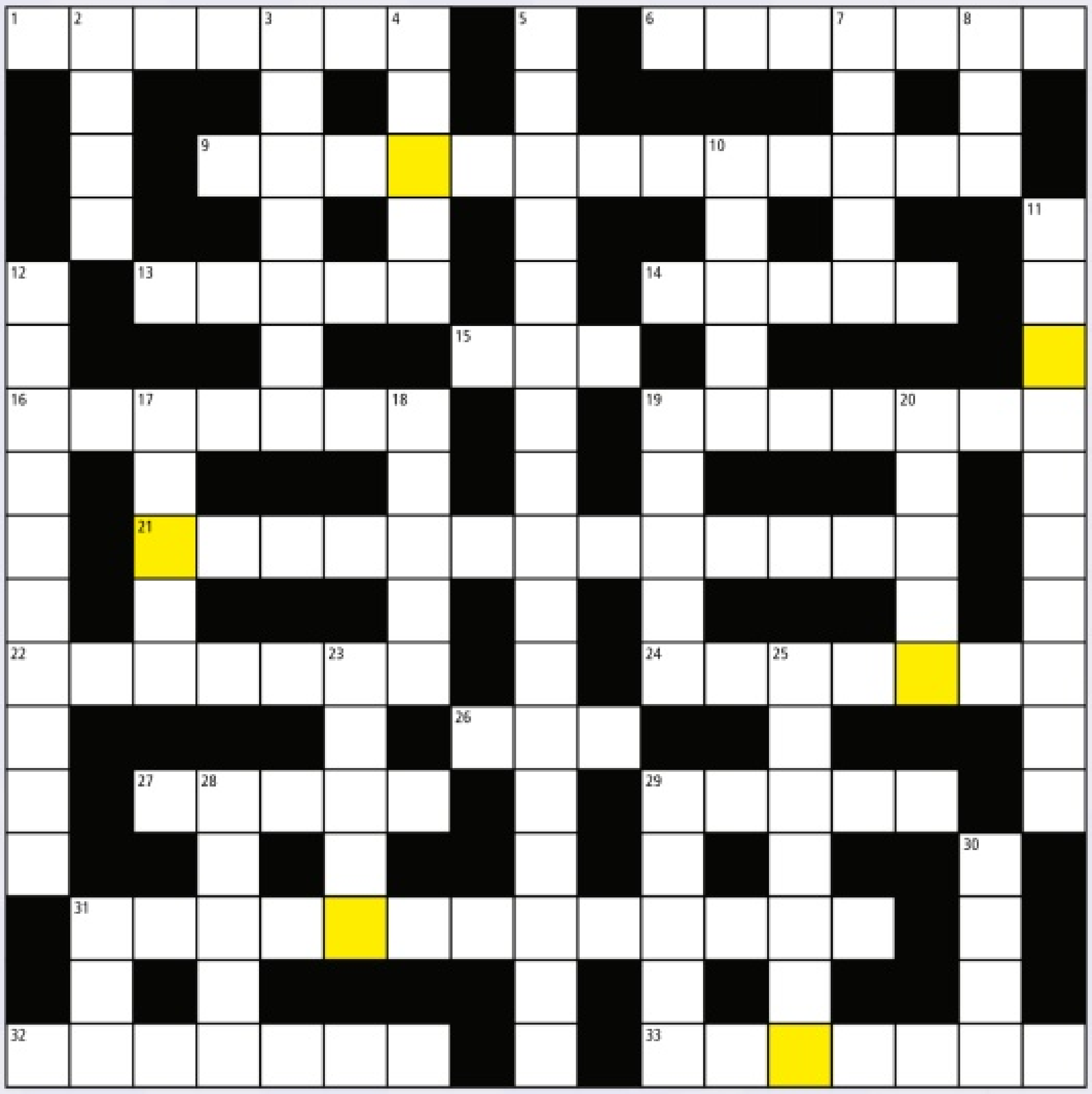
WIN! TIME AND SPACES BOOK!

To celebrate the 20th anniversary of the *Doctor Who* TV Movie, Miwk is publishing *Time and Spaces*, a photo journal from actor Yee Jee Tso containing photos taken during filming in Vancouver. In 1996, Yee Jee played Chang Lee, manipulated by the Master but eventual friend to the Doctor.

TIME AND SPACES
A PHOTO JOURNAL OF DOCTOR WHO FILMING
YEE JEE TSO

Yee Jee's behind-the-scenes images have been collected into this book. As well as photographs from 1996, Yee Jee has taken a number of 'then-and-now' images of the filming locations as they look in 2015. He has also provided a running text commentary. This love-letter to the *Doctor Who* TV Movie is presented in a full-colour hardback book featuring photographs never previously published.

Time and Spaces will be available from *www.miwkpublishing.com* in May, priced £17.99. We've **FIVE** signed copies to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a character from Fourth Doctor story *The Power of Kroll*. See the opposite page for details of how to enter.


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33

ACROSS

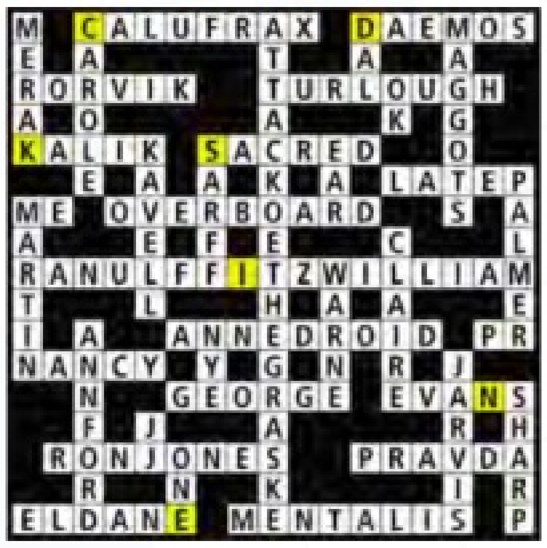
1 (and 5 Down) Where Tegan encountered the Mara (3,4,6,2,3,6)
6 Robots used by the Tharils (7)
9 Actor who has starred alongside the Ninth and Tenth Doctors (4,9)
13 A member of LINDA (5)
14 The _____ of Amboise (5)
15 Country visited on at least three occasions by the Eleventh Doctor (1,1,1)
16 Jimmy, Jennifer and Buzzer perhaps (7)
19 He worked with Hardin on the Tachyon Recreation Generator (7)
21 The Aplan burial complex (4,2,3,4)
22 He pointed his gun in the wrong direction (7)
24 Submariner who worked with Commander Ridgeway (7)
26 Mr Sin had the cerebral cortex of one (3)
27 Destination of the *Empress* (5)
29 Health drink that made Pete Tyler his fortune (5)
31 (and 33 Across) She teamed up with the Doctor when they both found themselves stranded on the planet San Helios (4,9,2,5)
32 Urbanka's sun (7)
33 See 31 Across

DOWN

2 Father of Hur (4)
3 It was described as a "thinking molecule" (7)
4 Peladon, Yrcanos and Hydroflax (5)
5 See 1 Across
7 One of Bellboy's robots (5)
8 Amy Pond apparently dressed as one when working as a kissogram (3)
10 Temporal _____ – flight path the TARDIS found itself following in the TV Movie (5)
11 Head of Euro Sea Gas (4,6)
12 A Time Lord can do this 12 times (10)
17 Servant of Sutekh, initially at least (5)
18 Ping Cho was asked to provide one during Marco Polo's expedition (5)
19 Demeter _____ – evidence that the Doctor found aboard the *Hyperion III* (5)
20 She ran the bar in Mercy (5)
23 Mathematical genius (5)
25 Descendants of the Dals, and the Thals too perhaps? (7)
28 Prince Reynart's bodyguard (5)
29 Amy forgot that she had done this (5)
30 A guerrilla from the 22nd century (4)
31 The Federator's son (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS


M CALUFRAX DAEMOS
E A T A A
RORVIK TURLOUGH
A O A K G
KALIK SACRED O
E A A K A LATEP
ME OVERBOARD S A
A E F E C L
RANULFFITZWILLIAM
T L H A A E
I A ANNEDROID PR
NANCY Y G N R J
N GEORGE EVANS
F J A R H
RONJONES PRAVDA
R N K I R
ELDANE MENTALIS P

LAST ISSUE'S PRIZE WORD: DICKENS

WIN! 365 DAYS BOOK!

Doctor Who: 365 Days of Memorable Moments and Impossible Things is the latest publication from BBC Books. Described as 'a day-by-day collection of drama, humour, fright and glory from the worlds of *Doctor Who*', it's written by Justin Richards, creative consultant to the BBC Books range of *Doctor Who* books. Justin says, "It's a book to be dipped into, a book in which you can discover things in random order, whether you choose to read an entry a day, or that day's entry on that day or if you just open it at anywhere and read a bit."

365 Days of Memorable Moments and Impossible Things covers a complete calendar year, and includes entries for each and every day. There's a rundown of events, both real and fictional, that happened on each and every day, from the TARDIS landing in Trafalgar Square on 1 January 1966, to the events of the TV Movie on 31 December 1999.

Doctor Who: 365 Days of Memorable Moments and Impossible Things is available on 10 March in hardback, priced £12.99. Thanks to BBC Books, we have **FIVE** copies to give away to readers who can answer this question correctly:

On which day are more *Doctor Who* stories set than any other?

A Christmas Day
B Pancake Day
C Second Sunday after Pentecost

365
BBC
DOCTOR WHO
365 DAYS OF MEMORABLE MOMENTS AND IMPOSSIBLE THINGS
JUSTIN RICHARDS

BBC
DOCTOR WHO
DEATH TO THE DALEKS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK VOICES BY NICHOLAS BRIGGS

WIN! DEATH TO THE DALEKS CD!

The BBC audiobook range continues with *Death to the Daleks*, an unabridged reading of the classic novelisation, based on the TV adventure featuring the Third Doctor, Jon Pertwee. The story, written by Terrance Dicks and based on Terry Nation's original script, is read by impressionist and comedian Jon Culshaw, with Dalek voices by Nicholas Briggs.

A mysterious power loss strands the TARDIS on Exxilon, a sinister fog-shrouded alien planet. The Doctor meets the survivors of a beleaguered expedition from Earth, while Sarah Jane Smith finds a mysterious super-city and becomes a captive of the savage Exxilons. Worst of all, the Doctor's greatest enemies, the Daleks, arrive on a secret mission of their own.

The Doctor and Sarah must risk their lives time and again in a desperate attempt to foil the Daleks and save millions of humans from a horrific plague...

Death to the Daleks is available now on CD from BBC Audio, RRP £20, and is also available to download. We have **FIVE** copies of *Death to the Daleks* to give away to lucky readers who can answer the following question:

Jon Culshaw is well known for his impersonation of which *Doctor Who* personality?

A Tom Baker
B Bob Baker
C Pip and Jane Baker

WIN! TORCHWOOD: VICTORIAN AGE CD!

The latest adventure in Big Finish's *Torchwood* series is *The Victorian Age*. Set in London, England, in the 1890s, Queen Victoria, ruler of Great Britain and Northern Ireland and Empress of India, has arrived for her annual inspection of the Torchwood Institute. This year, everyone is quite determined, nothing will go wrong.

Several minutes later a terrible creature is unleashed on the streets of London. No one knows where it comes from, what it is, or even why it's on Earth. It's ruthless, has no morals, and is quite unstoppable. Captain Jack Harkness is on the loose, and Queen Victoria is along for the ride of her life.

Written by AK Benedict, this story features John Barrowman as Captain Jack Harkness and Rowena Cooper Queen Victoria, with Youssef Kerkour, Louise Jameson and Aaron Neil.

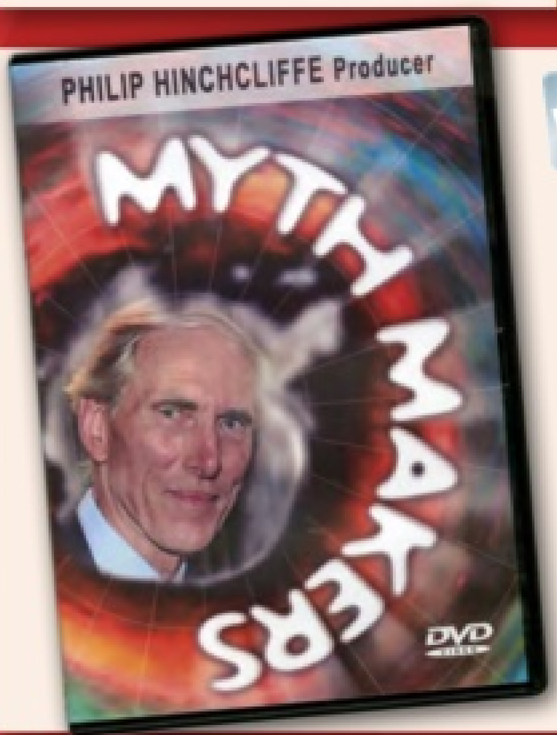
Torchwood: The Victorian Age is out this month, and available from *www.bigfinish.com*, priced £9.99 on CD or £7.99 to download.

Thanks to the lovely people at Big Finish, we have **FIVE** CD copies to give away to readers. Simply answer the following question correctly for your chance to win:

Who played Queen Victoria in *Tooth and Claw?*

A Pauline Collins
B Michelle Collins
C Mike Collins

FULL-CAST AUDIO DRAMA
JOHN BARROWMAN
TORCHWOOD
THE VICTORIAN AGE
BY AK BENEDICT



WIN! PHILIP HINCHCLIFFE DVD!

The latest DVD release from *Myth Makers* is an interview with *Doctor Who* producer Phillip Hinchcliffe, one of the most highly regarded figures in the series' history.

After studying English Literature at Pembroke College, Cambridge, Phillip joined ITV and worked for several years as a script editor, as well as writing episodes for shows such as the soap *Crossroads*. He joined the BBC in 1974 and was the producer of *Doctor Who* from Tom Baker's second story *The Ark in Space* to 1977's *The Talons of Weng-Chiang*. In adition, he wrote three Target book novelisations of *Doctor Who* stories, including *The Keys of Marinus*, *The Seeds of Doom*, and *The Masque of Mandragora*.

Over the years, Philip has been a contributor on numerous DVD releases of his programmes. Here, in a new interview conducted at a convention at Riverside Studios in 2015, he talks to Nicholas Briggs about his work.

This *Myth Makers* DVD is out now from *www.timetraveltv.com*, priced £10 on DVD. It's also available to download for £6 or to stream for £3. We have **FIVE** copies of the DVD to give away to readers who can answer this question:

Who was Philip Hinchcliffe's script editor on *Doctor Who*?

A Robert Holmes
B Sherlock Holmes
C Dame Kelly Holmes

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 3 March and close at midnight on Wednesday 30 March 2016. Entrants must be resident in the UK. One entry per person. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

DVD/BLU-RAY

BBC DVD
RRP £31.99 (DVD), £39.99 (Blu-ray)

The Complete Ninth Series

RELEASED 7 MARCH

IN A NUTSHELL: A box set featuring all 12 *Doctor Who* episodes from the 2015 series, plus the 2014 and 2015 Christmas Specials and a wealth of exclusive extras.

With no new *Doctor Who* on our screens until Christmas, there's no better time to revisit the last 14 episodes on Blu-ray or DVD.

Collected as *The Complete Ninth Series* are all 12 of last autumn's regular episodes, plus the Christmas Specials from both 2014 and 2015 – everything from Clara Oswald's triumphant reunion with the Doctor in *Last Christmas* to her final fate in *Hell Bent*, plus the Doctor's last night with an old friend in *The Husbands of River Song* – and, as usual, a wealth of special features (known as 'VAM' to industry types).

"The VAM for a modern *Doctor Who* box set is pulled together by a team of people," explains Marc Real, assistant producer of many of the release's featurettes. "Anyone is free to suggest ideas for content, and these are then batted back and forth. A great many are developed following the tone meetings, where all the main crew involved in creating *Doctor Who* come together."

The process starts early. "As one series finishes, discussions will start within the team about what we could do next year," reveals director/producer Luke Baker. "Once commissioned, I head off to create the most informative and entertaining content I can, regularly meeting with the exec and senior producer about our progress."

"We have unparalleled access to the cast and crew," Marc elaborates, "through working closely with the main show's producers – Derek Ritchie, Nikki Wilson, and Pete Bennett – and their support in allowing us access to every scene, both during the filming process and throughout the edit, is invaluable."

"For this series, the biggest issue was trying to squeeze everything in!" says Luke. "You'll notice that the *Doctor Who Extras* get longer and longer as the series goes on – we just didn't want to leave things out! What we include really depends on the episode. Each one is unique and has its own story to tell. Within that, there might be a returning creature, a new creature never seen before, a complicated stunt or explosion, or a high-profile guest cast member. So we'll always go with what we think the audience will want to know about the most in the time we have."

"We generally aim to tell the story of an episode through the eyes of those who made the episode, rather than the scripted story we see in the final programme," adds Marc. "It's always important to showcase the huge wealth of guest talent, and to offer a greater depth on certain elements of the production process. And explosions. Everyone loves the explosions."

Luke and Marc's responsibilities aren't limited to the box set. "The task is one of mammoth proportions," says Marc, "in that there are only ever two of us on set, and we're constantly thinking of capturing content suitable for social media output, additional material for DVD release, and any standalone productions."

"It can get pretty hectic at times," Luke admits. "As you're following one episode, the next is already gearing up, so you have to make sure you're across everything. It gets really interesting when production shoots two episodes at the same time. And it's not just the filming to consider – back at base, there's editing to be done, whether that be video for Twitter, or *Extra* for the box set. It's all going on at the same time."

"The days on set are long," Marc points out, "typically from 7am until 7pm most days, but every day turns up a new set of challenges and adventures. The series' filming schedule normally lasts around nine months, and when you're working in such an intense environment, you often don't appreciate the sheer privilege of what you're doing until you're back in the edit suite viewing your rushes."

"Working on the show is a great experience, mainly due to the crew," adds Luke. "They're a great bunch, and really make it a fun atmosphere, even after 12 hours in the rain. I always end up laughing watching anything back, watching the crew trying to get in shot! It always brings back fond memories."

"This year threw up some amazing personal highlights," enthuses Marc, "which included filming Slipknot's Corey Taylor screaming the voice of the Fisher King into my face from around two feet away, Paul Kaye and Greg Davies making me laugh uncontrollably, Michelle Gomez and the craziest interview ever, and fighting spiders, lizards, and sandstorms in the deserts of Fuerteventura."

"I really enjoyed the interviews we did with Michelle Gomez," Luke agrees. "She is lovely to work with, and her interview was bonkers. Not one straight answer! Like interviewing Missy for real."

There are four new audio commentaries, three of which feature the aforementioned Derek Ritchie, producer of several 2015 episodes. "Whenever I've listened to commentaries, I'm always keen to get a little bit of understanding about how a particular thing might have been achieved," Derek explains. "I think the joyous thing about *Doctor Who* is every show has different kinds of production challenges, so there's a lot of things that are fun to talk about."

The Woman Who Lived, for which Derek recorded with Maisie Williams (Ashildr), was his

"Michelle Gomez is lovely, her interview was bonkers. Not one straight answer!"

Slipknot's Corey Taylor records the roar of the Fisher King!

commentary début. “I was quite nervous, because I thought that I'd be drying up,” he admits, “but we just started talking and didn't really stop. There are so many things we could have talked about that what's actually on the commentary is like the tip of the iceberg! With Maisie, we were talking about what it had been like for her to join the show, and the mad costume fittings we went through on one day, and all that kind of stuff – all about her memories of her performance, and what it was like to come into a role like that. Maisie loved the fact that she got loads of different looks, because of the different time periods that her character inhabited. And I did bring up some production fun facts.”

For the commentaries on *Under the Lake* and *Before the Flood*, Derek was joined by Sophie Stone (Cass) and writer Toby Whithouse.

“Toby brilliantly brought it back to the things that he was thinking about when he approached writing it,” Derek recalls, “and what that meant for Sophie – what his initial thoughts had been behind making Cass a deaf character. So he was much more interested in discussing those original core ideas, and a little bit about how we approached the production aspect of it. For example, we talk about how we achieved the dam bursting, or how we designed the look of the Fisher King – or how we managed to get Slipknot involved! Things like that are very unique to *Doctor Who*.

“I'm always quite keen to encourage people to understand how production works,” adds Derek, “because it is fascinating and exciting and, particularly with a show like *Doctor Who*, everyone loves doing it. There were times I tried to share what we were thinking when we did certain things, or the particular bright idea that one of our wonderful team had that made a difference to the episode. I think it's nice to explain how those processes work, and the kind of input that different members of the team have.”

All the bonus content has to simultaneously inform the hardcore fans and entertain more casual viewers. “I think it's important to try to keep it of a level that is fundamentally accessible to all,” asserts Derek, “like the TV show itself. That's something that we have to do on a daily basis. People in the film and TV industry should be reasonably good at being able to communicate to a wide audience, and make things accessible. As long as you can bring clarity to what it is that you're describing, anyone can understand it, and hopefully anyone can enjoy it.”

“It's a tricky line to walk,” adds Luke. “We like to include as much information as possible, but if we get too bogged down with the details it can slow everything down and bore the audience. I think it's important to give the audience a taste of being on set, the journey taken to create the story on screen, and at the same time, keeping things light and entertaining. Then I think we're pleasing the fans and, hopefully, gathering a few new ones.”

The box set remains an essential purchase for *Doctor Who* fans, even in a world where physical media has to compete with downloads and streaming. “The way we consume film, TV, and music is changing,” acknowledges Luke, “but I still think people like to have something physical. With the box set, you're definitely getting something exclusive that you wouldn't have from a streaming service.”

“There's no substitute for the physical form,” Marc concurs. “When I was in school, and MP3s were just kicking off, the hardcore music fans among us still preferred to buy the CDs. They feel like more of a physical connection with the band – or, in this case, the Doctor...” **DAN TOSTEVIN**

DVD EXTRAS

- **Doctor Who Extra:** 8 behind-the-scenes documentaries, looking at every episode from *The Magician's Apprentice* to *The Husbands of River Song*, featuring exclusive interviews with the cast and crew.
- **Commentaries:** *Under the Lake/Before the Flood* with actress Sophie Stone, writer Toby Whithouse and producer Derek Richie; *The Woman Who Lived* with actress Masie Williams and Derek Richie; *Sleep No More* with actor Reece Shearsmith and writer Mark Gatiss.
- **Writing Who:** The definitive guide for a would-be *Doctor Who* scriptwriter. This documentary follows Sarah Dollard on her journey to create her episode, *Face the Raven*, from pitching her original idea to Steven Moffat, to seeing her episode becoming reality.
- **Dalek Devotion:** Peter Capaldi and Steven Moffat reveal the inspiration for the return of the Daleks in the season opener, *The Magician's Apprentice/The Witch's Familiar*.
- **The Adventures of River Song:** Join Alex Kingston and Steven Moffat as they look forward to River's return in *The Husbands of River Song*. Narrated by Nina Toussaint-White.
- **Doctor Who – Sublime Online:** A selection of the funniest, most insightful and engaging online treats from behind the scenes of the 2015 series. With interviews and magical moments from Peter Capaldi, Jenna Coleman and Steven Moffat, and featuring a host of guest stars, including Maisie Williams, Michelle Gomez, Rufus Hound, Ingrid Oliver and Slipknot.
- **Clara's Journey:** A look back at just what made the ‘Impossible Girl’ possible. Featuring interviews with Peter Capaldi, Matt Smith and Jenna Coleman. Narrated by Colin McFarlane.
- **The Fan Show's Finest:** a whistle-stop guide to the online series *Doctor Who: The Fan Show*.
- **Prologue:** The prologue to *The Magician's Apprentice*, set on Karn.
- **The Doctor's Meditation:** What the Doctor did before the events of *The Magician's Apprentice*...
- **Deleted Scenes**
- **Series Eight recap**
- **Trailers**
- **2015 San Diego Comic-Con**
- **Interview:** Peter Capaldi and Jenna Coleman talk to Wil Wheaton.

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

MARCH

THURSDAY 3

TALKING BOOKS

- ***Death to the Daleks*** [Third Doctor] by Terrance Dicks. BBC Audio, £20 (CD)
- ***Shadow in the Glass*** [Sixth Doctor] by Stephen Cole & Justin Richards. BBC Audio, £25 (CD)

TUESDAY 7

DVD/BLU-RAY

- ***The Complete Ninth Series*** [Twelfth Doctor] BBC DVD, £31.99 (DVD), £39.99 (Blu-ray)

WEDNESDAY 9

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 14** Panini, £9.99

THURSDAY 10

BOOK

- ***365 Days of Memorable Moments and Impossible Things*** by Justin Richards. BBC Books, £12.99

THURSDAY 17

MAGAZINES

- ***The Essential Doctor Who* Issue 7: *Time Lords*** Panini, £9.99

WEDNESDAY 23

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 15** Panini, £9.99

THURSDAY 31

MAGAZINES

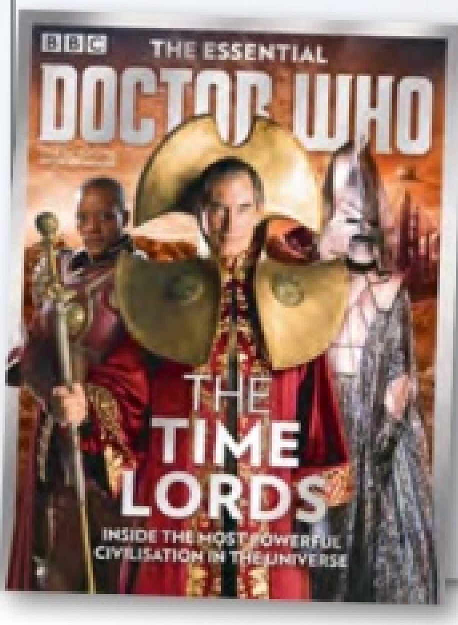
- **DWM Issue 498** Panini, £4.99
- ***Doctor Who Adventures* Issue 13** Panini, £3.99

AUDIO DRAMAS

- ***Doom Coalition 2*** [Eighth Doctor] by various. Big Finish, £20 (CD), £20 (download)
- ***The Peterloo Massacre*** [Fifth Doctor] by Paul Magrs. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Paradox Planet*** [Fourth Doctor] by Jonathan Morris. Big Finish, £10.99 (CD), £8.99 (download)
- ***Torchwood: The Victorian Age*** by AK Benedict. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

- ***Washington Burns*** [Seventh Doctor] by Julian Richards. Big Finish, £2.99 (download)



APRIL

WEDNESDAY 6

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 16** Panini, £9.99

THURSDAY 7

BOOK

- ***Doctor Who: Travels in Time Colouring Book*** Puffin, £9.99

TALKING BOOKS

- ***Cybermen: The Invasion*** [Second Doctor] by Ian Marter. BBC Audio, £20 (CD)
- ***Amorality Tale*** [Third Doctor] by David Bishop. BBC Audio, £25 (CD)
- ***Time Lord Fairy Tales*** [Twelfth Doctor] by Justin Richards. BBC Audio, £17.99 (CD)

AUDIO READING

- ***The Memory of Winter*** [Twelfth Doctor] by George Mann. BBC Audio, £9.25 (CD)

WEDNESDAY 6

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 17** Panini, £9.99

THURSDAY 28

MAGAZINES

- **DWM Issue 499** Panini, £4.99

BOOK **BBC BOOKS**
RRP £12.99

365 Days of Memorable Moments and Impossible Things

RELEASED 10 MARCH

IN A NUTSHELL: A chronicle of memorable *Doctor Who* moments for each and every day of the year…

As *Doctor Who* fans, we all know the significance of 23 November, or 26 March, or even the dreaded 6 December. But what about all the other days of the year? *Doctor Who*, after all, has a history long and rich enough to fill them all. Hence Justin Richards' new non-fiction book, *365 Days of Memorable Moments and Impossible Things*, a 'what happened on this day' guide to each and every date and what significance it holds for *Doctor Who*.

"It's not the sort of book you read cover to cover," says Richards, who works as Creative Consultant for BBC Books' *Doctor Who* range. "It's a book to be dipped into, a book in which you can discover things in random order, whether you choose to read an entry a day, or that day's entry on that day or if you just open it at anywhere and read a bit. There isn't a progression, because we're tied to the date. So the Third Doctor is discussed on 3 January, as that is when his first episode was transmitted, but you don't get a feature on the First Doctor until much later."

Each page – or day – of *365 Days* includes a rundown of both fact and fiction, tackling not only events that happened within the story but also key moments in the production, of which episodes were broadcast that day and real-life events relevant to the Doctor's travels. So, on 11 January, you'll get a feature on the end of the Third Doctor's exile, tied to the transmission of Episode Four of *The Three Doctors*; but also the date Tom Baker was born, the beginning of Richard Nixon's presidency, and when *Invasion of the Dinosaurs* Part Two was first shown in Wales.

"It took a lot of research," laughs Richards, "and some of the production stuff is not easy to find out. What day William Hartnell went for his first costume fitting [7 August, fact fans], for example. As difficult as anything was working out 365 topics that are worthy of covering, and finding something interesting and informative to say. There were three or four days where I didn't have anything down so I did what any self-respecting researcher does in those circumstance: I emailed [former **DWM** *Archive* writer] Andrew Pixley and asked, 'What happened on this day, please?'"

And what about the day, in Richards' opinion, that we should all remember? "Well, of course, I think it's 23 November! But I guess you could say various other events are pivotal, like 21 December, the first appearance of the Daleks in 1963, or 29 October, Patrick Troughton's first episode [in 1966's *The Tenth Planet* Episode 4]. But then you also have 26 March 2005, the first broadcast of *Rose*…" **STEPHEN KELLY**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

Death to the Daleks

RELEASED 3 MARCH

IN A NUTSHELL: The Doctor and Sarah must risk their lives in a desperate attempt to foil the Daleks and save millions of humans from a horrific plague…

After making his *Doctor Who* audiobook début last year, narrator Jon Culshaw is back – and reading a story of his own selection. "Having done *The Ark in Space*, I was keen to do others," he explains. "Because my first Doctor was Jon Pertwee, I was seeing if there were any of his stories that hadn't been done, and *Death to the Daleks* was available. Jon was absolutely mesmerising. He was very paternal, very protective, very wise. And whenever the threats appeared, his Doctor had an instinctive way of instantly responding to them. He knew what to do."

The 1974 four-part story on which this 1978 novelisation was based had a slightly odder impact. "It made me very nervous of kitchen floors in those days," laughs Jon. "My auntie's kitchen floor was sort of red and white, a bit like that one where all the electricity bolted down, and it made me rather nervous to go in there for a time, because there could be great danger!

"I remember the way that these Exxilons would appear, just over on the hills, and start to amass their forces," he adds, "the juxtaposition of these very primitive Stone Age creatures against the mechanical extremity of the Daleks. In the early stages of the story, when the Daleks haven't got their power, it's very intriguing to see how vulnerable they are. It's like a champion boxer when the underdog catches them with a massive shot. I think *Death to the Daleks* was the time the Daleks were managed by José Mourinho, and they lost everything!"

When he voiced the Fourth Doctor in *The Ark in Space*, Jon was able to use the Tom Baker impression he'd made famous on *Dead Ringers*; for this story, he had to recreate the Third. "Jon Pertwee is equally distinctive, but in a different kind of way," he observes. "I like him when he's quite conversational, like the *Pertwee Years* video, where he's talking about his career. My favourite line in this, I think, is when Doctor confronts the Daleks for the first time, and it's clear that their weaponry isn't working, and so a new ease, a new sense of confidence comes over him. He just strides forwards and says, 'No, you're not in a position to give any orders' – that wonderful speech.

"It's a rather rich story, with great characters," he continues. "The Scottish fellow, Galloway – that rather troubling soldier fellow. And dear Bellal, the Exxilon alien – wonderful to play him! I want to bring the sense of the TV version, so when you hear Galloway and the Doctor and Bellal, I want it to be reminiscent of the TV characters. But of course, the bonus you get with doing a novelisation that's written by Terrance Dicks is that you get all of those differences. It's the same familiar story, but with these different nuances. It's a bit like a remix of a record!" **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Shadow in the Glass

RELEASED 3 MARCH

IN A NUTSHELL: Half-glimpsed demons watch from the shadows as the Doctor and the Brigadier travel back in time to discover the last, and deadliest, secret of the Second World War…

As Charley Pollard, companion to the Eighth and Sixth Doctors, India Fisher has been an established voice in the world of *Doctor Who* audio for over 15 years. But *Shadow in the Glass* is her first reading of a classic novel.

"To be honest, I was expecting another *Short Trips*-type story, so was fairly shocked when a full-scale, full-size novel fell on my desk!" she laughs. "It's set in World War Two and the modern day, and jumps between historical fact and wonderful aliens and intrigue. It's a proper conspiracy theorist's dream! Were there aliens being used as part of a cult within the Third Reich, and is the modern-day government still covering up their existence? I don't want to give too much away, naturally, but *Doctor Who* allows these two worlds to coexist and collide brilliantly.

"I'm rather old school in my preparation for a talking book," India explains. "I read it without making any notes, just so I know the story and the characters. Then I read it again making notes on ideas for voices, although this one was rather different as a lot of the characters were either historical figures or well-known *Doctor Who* characters, so the voices were dictated to me – I just had the more daunting task of trying to impersonate them! Then, finally, I annotate the book, so that I can see at a glance who's talking."

One character in particular caught the eye of range editor Michael Stevens. "The book has a strong female protagonist, TV reporter Claire Aldwych, who becomes a *de facto* companion during the course of her encounters with the

India Fisher, the reader of *Shadow in the Glass*.

© NEIL GARDNER

Sixth Doctor and the Brigadier," Michael explains. "For me, India fitted the bill for Claire."

"Claire is a brilliant character, and does take on the role of companion in this book," India concurs, "although Lethbridge-Stewart is also a wonderful foil to the Sixth Doctor's continual exuberance – you can tell the writers really enjoyed playing with their dynamic. Claire's definitely of the modern day, a hard-nosed reporter frustrated at life for not affording her the opportunities she feels she deserves, desperate for her big break; that one scoop that will pull her into the big time, instead of languishing in trash telly. They draw her into the story very cleverly – she's busy researching her own story, and only really allies herself with the Doctor and the Brigadier out of fear of being alone. She uses them as protection, to begin with. But all three gradually piece the puzzle together.

"I've worked with and adore both Colin and the late great Nicholas Courtney and listened to their voices a lot when prepping the book, so I had their voices in my head as I was reading their lines. I'm not a professional impersonator, so I do an approximation. I hope it's a flavour of the person.

"It's a great romp," she sums up. "There's aliens, Nazis, Russian spies, the occult… Something for everyone!" **DAN TOSTEVIN**

Alex Kingston teams up with Paul McGann!

> **"I don't think it occurs to River that she might get the wrong Doctor. She messes up, actually. But she's resourceful…"**
>
> **ALEX KINGSTON RIVER SONG**

AUDIO DRAMA

BIG FINISH

RRP £20 (CD or download)

Doom Coalition 2

RELEASED 31 MARCH

IN A NUTSHELL: The Eighth Doctor returns in four more full-cast audio adventures with Liv Chenka, Helen Sinclair – and River Song…

The *Doom Coalition* saga returns, with four more action-packed adventures for the Eighth Doctor, Liv Chenka, and Helen Sinclair. But after the events of the previous volume, all the Doctor really wants is a holiday…

"Liv's being sold two quiet weeks in somewhere called Stegmoor," laughs Nicola Walker, who plays Liv. "She doesn't know where that is, or when that is, and it sounds really, really boring! Nice views, little bit wet and windy. She's used to living with the dial of experience turned right up, so she'd much rather go on an adventure – but of course, it turns out to *be* an adventure…"

And with the Doctor incapacitated, his companions must cope alone.

"Increasingly, there are these moments where Helen's left on her own with new characters, and we see her having to deal with things herself," reveals Hattie Morahan, who plays Helen. "But she's still trying to get to grips with the whole time travel thing, and what that means. There's definitely a lot of respect she has for Liv. They both seem to work well together as a team."

"That first episode sets up the tremors of what's coming later," explains producer David Richardson, "and as each episode goes past, it gets more and more apocalyptic. The second episode is a quite surreal and beautifully rich script, the third takes place in 1900s San Francisco, and the finale is an epic adventure set on a volcanic planet."

The Doctor is summoned to said planet by someone he's not supposed to meet just yet.

"I don't think it occurs to River that she might get the wrong Doctor," admits Alex Kingston, who joins the series as River Song. "She just assumes that it will be one of her husbands. She messes up, actually. But she's resourceful."

"I'm particularly pleased we have River," grins Paul McGann, who plays the Doctor, "as I was when we shot *The Night of the Doctor* [2013], and Eight goes through the names of some Big Finish companions – I'd like to think it's an endorsement. And it means there's more potential to mine."

River has to place her trust in Helen. "It's interesting, because she doesn't do that with many people," Alex acknowledges, "but Helen is a good person. There's a lot of running and shouting in that episode, and in terms of the production value, it's a very *big* episode. I nearly passed out because I was hyperventilating so much!"

"It's a pretty high-stakes situation," Hattie agrees, "but immediately, she's drawn to River Song's intelligence and wit. Helen is someone who's curious and up for adventure, and likes it when she meets other people in the same frame of mind."

"We've had a lot of people asking, 'What actually *is* the Doom Coalition?'" David adds, "and this is the box set where lots of pieces in our 16-episode saga start to come together, and some key characters will enter the picture. One of them is something called the Sonomancer…" **DAN TOSTEVIN**

BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month…

On W

MARCH

Doctor Who Explained, Doctor Who: The Companions, Doctor Who: The Doctors Revisited, A Town Called Mercy, Planet of the Dead, The Waters of Mars	Saturday 5
Rose, The End of the World, The Unquiet Dead, The Doctors Revisited: William Hartnell, A Town Called Mercy, The Impossible Planet	Sunday 6
Culture Show Special: Me, You and Doctor Who, Doctor Who: A Farewell to Matt Smith, Doctor Who: The Doctors Revisited, The Power of Three, The Christmas Invasion	Saturday 12
Aliens of London, World War Three, Dalek, The Doctors Revisited: Patrick Troughton, The Doctors Revisited: Jon Pertwee, The Power of Three, The Satan Pit	Sunday 13
Tooth and Claw	Wednesday 16
The Day of the Doctor, The Doctors Revisited: Tom Baker, The Doctors Revisited: Peter Davison, The Angels Take Manhattan, The End of Time, Tooth and Claw	Saturday 19
The Long Game, Father's Day, The Empty Child, The Doctors Revisited: Tom Baker, The Doctors Revisited: Peter Davison, The Angels Take Manhattan, The Impossible Planet, The Satan Pit	Sunday 20
Tooth and Claw	Wednesday 23
Tooth and Claw	Thursday 24
The Impossible Planet	Thursday 24
The End of Time	Friday 25
The Empty Child, The Bells of Saint John, The Impossible Planet, The Satan Pit	Saturday 26
The Doctor Dances, The Bells of Saint John, Planet of the Dead	Sunday 27
The Waters of Mars	Tuesday 29
The Christmas Invasion	Wednesday 30

All information correct at the time of going to press.

WOTCHA!

The page that turns to face the strange.

BY THE WATCHER

DAVID BOWIE
SPACE ODDITY

BOWIE TOP TEN

- ▲ SPACE OODITY ▲
- ▼ SOUND AND VISIAN ▼
- ▲ LETTS DANCE ▲
- ▼ OH! YOU PERTWEE THINGS ▼
- ▲ JOHN, I'M ONLY QUAWNCING ▲
- ▲ BOK'N'KROLL SUICIDE ▲
- ▲ UP THE RILL BACKWARDS ▲
- ▼ NERVA LET ME DUNE ▼
- ▲ EVERYONE SAYS 'HAI!' ▲
- ▼ SKARO MONSTERS (AND SUPER MEEPS) ▼

A History of Doctor Who in 100 Objects...

#68

BAAL'S BANJO

We're only a few weeks into 2016, and already that rotten sod the Grim Reaper is having a bumper year. The dismal toll includes not only our own Robert Banks Stewart, but also such giants of entertainment as Terry Wogan, Frank Finlay, Alan Rickman, Ed Stewart, Maurice White, Robert Stigwood, Pierre Boulez... and then there's the one that shook the world. The shining genius who took popular culture by the scruff of the neck, nonchalantly turned it inside out, and repainted it every colour of the rainbow. The man whose face stared out of front pages across the world when the sad news broke in January.

In the great Venn Diagram of Fandoms, the subsections marked '*Doctor Who*' and 'David Bowie' have always enjoyed a substantial overlap. It's hardly surprising: if you're attracted to a TV show characterised by a restless intelligence, an experimental spirit, a whiff of transgression, a flamboyant sense of otherness, and a powerful undertow of compassion and humanity, then you're just as likely to be drawn to a musician whose work is shot through with the same characteristics. *Doctor Who* fans are often David Bowie fans, and vice versa.

An actor as well as a singer, Bowie was approached on several occasions by successive *Doctor Who* production teams. First came the offer to play Sharaz Jek in *The Caves of Androzani*, but the global juggernaut of the Serious Moonlight tour thundered right through the production schedule, so that could never have happened. Then there was the mooted 1993 Special *The Dark Dimension*, whose brief pre-production period saw letters firing between London and New York in an effort to interest Bowie in the role of the villain, Hawkspur. The project collapsed soon afterwards, so we'll never know what might have been. But it doesn't end there: pray silence for a honk of the New Fact Klaxon, as I drop the bombshell that the great man was offered the role of the Master in the 1996 TV Movie. Oh, imagine. Just imagine. He always dressed for the occasion.

"Noooo! The part is *mine*!"

In 2000 it was revealed that Bowie had turned down yet another *Doctor Who* role, this time in the webcast *Death Comes to Time*. So that's four offers. In 2008 came rumours of a fifth, as Mr Murdoch's indefatigably imaginative tabloid *The Sun* claimed that Bowie was lined up to play Davros, before changing its story to reveal that he would star instead as 'an alien who kidnaps crime author Agatha Christie'. Both Davros and Christie did indeed feature in the 2008 series – but long before they did, Bowie obligingly went public and dismissed rumours of his involvement as "absolute tish and tosh". Still, it gave the paper an excuse to splash a ridiculous Bowie-as-Davros photoshop job with the inevitable speech-bubble 'Here am I, sitting in a tin can'. Happy days. Golden years.

Radio Times
Bowie is Baal

So David Bowie never did a *Doctor Who*. But surely, in his distinguished career as an actor, there must have been some close encounters with the great and the good from the world's finest TV series? Why, of course there were. Those twin 1986 blockbusters *Labyrinth* and *Absolute Beginners* are liberally seeded with *Who* luminaries, from Unstoffe and General Cutler to Mrs Pritchard and Binro the Heretic.

There's a 1999 episode of the Showtime horror series *The Hunger* which finds our man sharing the bill with the inheritor of that rejected TV Movie role, Eric Roberts. And if you've never seen the obscure 1998 Spaghetti Western *Il Mio West* – and let's face it, there's a possibility that you haven't – then you've missed not only Bowie playing a psychopathic gunslinger, but also a future *Doctor Who* supervillain as his sidekick, chewing up what remains of the scenery after Bowie has finished with it. For further details, check out Professor Rubeish over there.

But the greatest conjunction of the twin planets of Bowie and *Who* can be found in the BBC's 1982 production of *Baal*, a 1918 play by the great German dramatist Bertolt Brecht. This cult classic was produced by seasoned *Doctor Who* author Louis Marks, and starred Bowie as the eponymous strolling minstrel, a banjo-plucking monster of self-gratification untroubled by morals of any kind – and among the hapless players who cross his path are Zoë 'Cassandra' Wanamaker, Hugh 'Runcible' Walters, Polly 'Little Hodcombe' James, Roy 'Trantis & Bert' Evans, Trevor 'Takis & Tuck' Cooper, and Tracey 'Metella' Childs, who has the unique distinction of being the only *Doctor Who* actor to have a David Bowie song named after her. Well, sort of. She plays one of Baal's tragic conquests, and is thus 'The Drowned Girl' in the Brecht song which Bowie released on the accompanying EP. How about that?

If you've never seen *Baal*, it's worth tracking down. It's TV drama from a bygone age, when it was possible to screen an uncompromising, difficult, cerebral, unapologetically avant-garde German play on peak-time BBC1, rubbing shoulders on the same Tuesday night with *Dick Emery*, *A Question of Sport*, and – almost too good to be true – Part Two of *Black Orchid*. Yes, honestly.

IN A NUTSHELL: Tremble like a flower.

WHAT A LOAD OF RUBEISH

The near-sighted nitwit analyses the worst jokes in the cosmos.

I NEVER THOUGHT I'D GET TO MEET A CHARISMATIC SHAPE-CHANGING ICON WHO SHOT TO FAME IN THE EARLY 1970S AND TORE UP THE RULEBOOK ON GENDER IDENTITY!
NEITHER DID I.

VERDICT:
"Oh God, I could do better than that."

THE *Six Faces* OF DELUSION

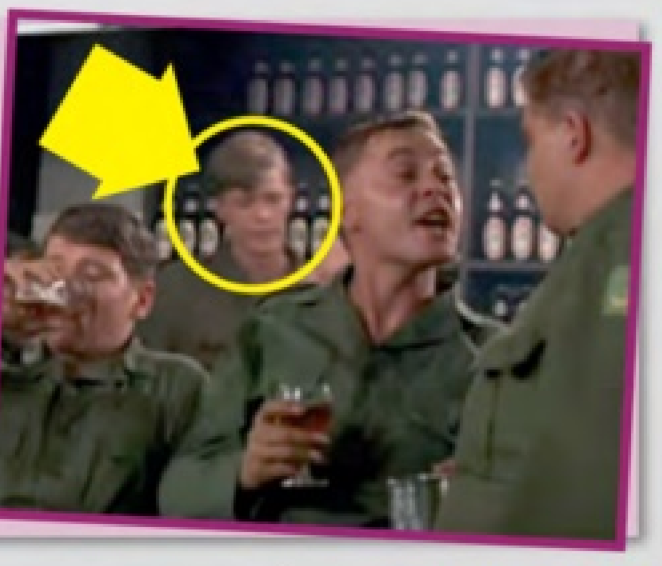
I say these things to make it seem improbable. Which five of the following facts are absolutely true, and which one is a lie from Mars?

Answer revealed at the bottom of the page.

1. David Bowie's famous mismatched eyes were caused by a punch in the face from one George Underwood, who went on to provide the artwork for *The Doctor Who Dinosaur Book*.
2. A keen disciple of Tibetan Buddhism, Bowie once congratulated Frazer Hines on his accurate pronunciation of 'Padmasambhava' in 1967's *The Abominable Snowmen*.
3. Bowie's early song *Karma Man* was inspired by the same Tibetan lama who provided Barry Letts with the character of K'anpo Rimpoche in *Planet of the Spiders*.
4. Bowie and his band watched *The Ambassadors of Death* and *Inferno* during the recording of his classic 1970 album *The Man Who Sold the World*.
5. The sound engineer for Bowie's BBC radio session on 25 March 1970 was future *Doctor Who* radiophonic maestro Paddy Kingsland.
6. While playing the role of the Elephant Man on Broadway in 1980, Bowie had videotapes of the new season of *Doctor Who* sent over from London. A fellow cast member recalls watching "one about a cactus man" in Bowie's dressing room.

SUPPORTING ARTIST *of the month*

By way of a slight departure, this month I ask you to focus on soldiers, drinking in the dance hall. Oh man, look at those brave men go. We're a little over 35 minutes into the 1969 film *The Virgin Soldiers*, and enjoying a right old booze-up from left to right we have actors Roy Holder, Hywel Bennett and Geoffrey Hughes: better known to you and me as Krelper from *The Caves of Androzani*, Rynian from *The Chase*, and Mr Popplewick from *The Trial of a Time Lord*. Yes, it's a veritable *Who*-fest. But wait! Never mind the foreground stars. Who's that inebriated youngster slip-sliding past in the background for the most fleeting of split seconds? Oh, just some extra. He'll never amount to much. What's that you say? David who? Crikey. Watch that man.



The Six Faces of Delusion: It is with regret that I must confess number 6 is nothing but rumours and lies and stories I made up. The others are all true.

NEXT Issue!

BBC DOCTOR WHO MAGAZINE™

THE TENTH DOCTOR & DONNA ARE BACK!

David Tennant and Catherine Tate return to their *Doctor Who* roles for a new series of audio adventures! We preview what's in store for the Tenth Doctor and Donna...

PLUS! *Four to Doomsday*, *The Time of Angels/Flesh and Stone*, *Witch Hunt*, John Leeson, Robert Banks Stewart – and more!

DWM 498 available at WHSmith, newsagents and comic shops from 31 March 2016 price £4.99

BBC

BBC

DOCTOR WHO

THE COMPLETE NINTH SERIES

DOCTOR WHO
SERIES 9

LIMITED EDITION BLU-RAY STEELBOOK

FEATURING EXCLUSIVE ARTWORK BY ALICE X. ZHANG

OUT ON 7TH MARCH

PRE-ORDER NOW

OVER
4 HOURS OF
SPECIAL FEATURES!
INCLUDING:
- EXCLUSIVE INTERVIEWS
- DELETED SCENES
- WRITING WHO
- BEHIND-THE-SCENES
- DALEK DEVOTION

PLUS BOOKLET OF FACTS!

BBC
DOCTOR WHO
THE COMPLETE NINTH SERIES
INCLUDES ALL 12 EPISODES PLUS SPECIALS

ALSO AVAILABLE STANDARD EDITION
DVD & BLU-RAY

Available at
amazon.co.uk

Free Super Saver Delivery and Unlimited Free One-Day Delivery with Amazon Prime are available. Terms and Conditions apply. See Amazon.co.uk for details.

Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates

Scan & Buy

Simply download the Amazon Mobile App, click on 'search' and then use the 'scan it' option to find and buy.

Available for Android, iPhone and Windows Phone 7
Find out More: www.amazon.co.uk/shopmobile

BBC, DOCTOR WHO (WORD MARKS, LOGOS AND DEVICES) ARE TRADE MARKS OF THE BRITISH BROADCASTING CORPORATION AND ARE USED UNDER LICENCE. BBC LOGO © BBC 1996. DOCTOR WHO LOGO © BBC 2012.